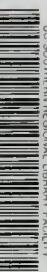


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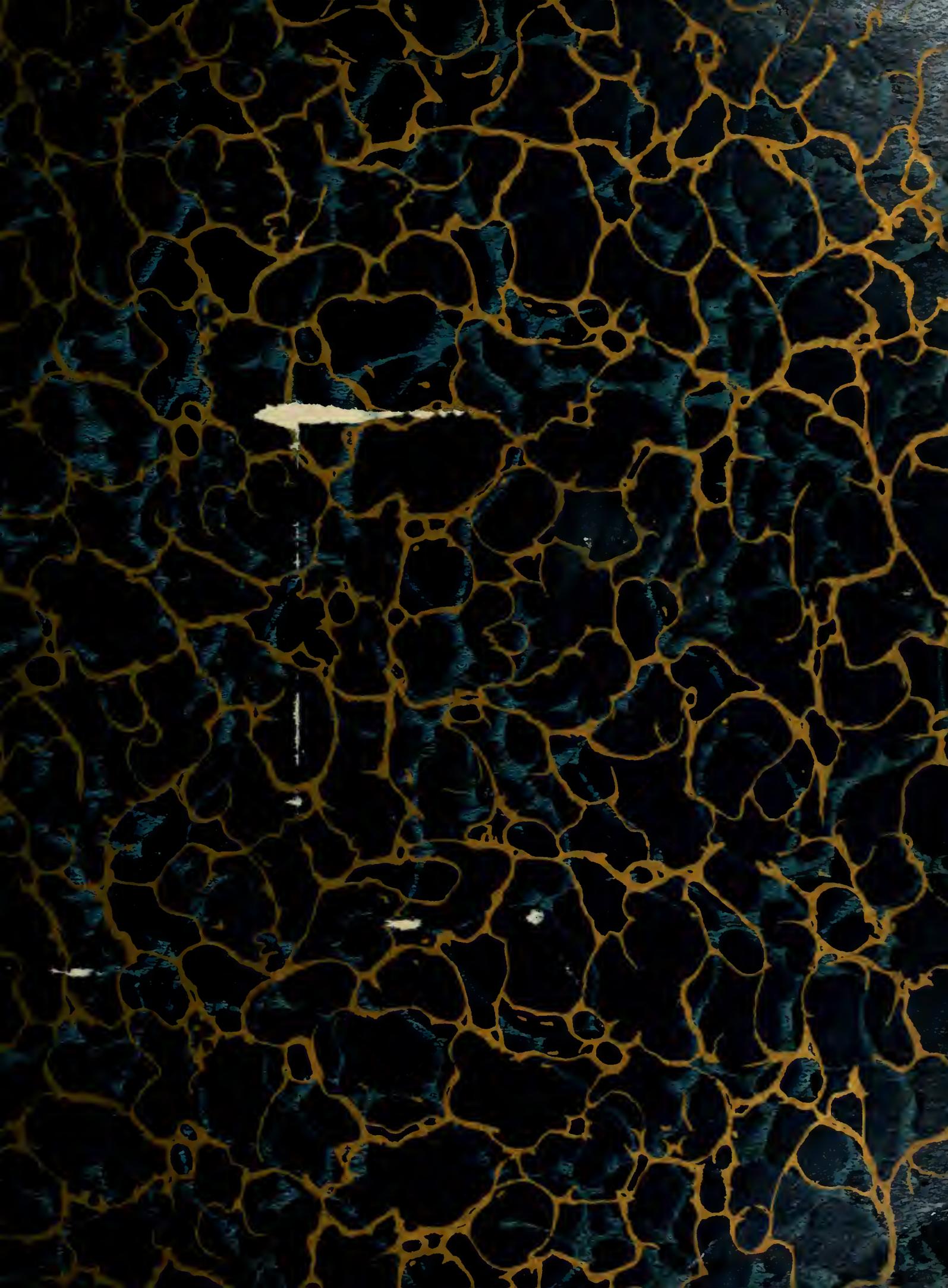
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LIST OF ILLUSTRATIONS

| PLATE No. | | CATALOGUE No. |
|---|--|------------------|
| I. TAPESTRY. Death of Hercules on Mount Oeta. Flemish; early 16th century | <i>His Majesty the King.</i> | 58 |
| II. TAPESTRY. "The Virgin in the Temple; her perfections." Between 1509 and 1531 | <i>The Cathedral of Rheims.</i> | 217 |
| III. TAPESTRY. "Une Danse de Bergers et de Bergères." Gobelins; between 1693 and 1705 | <i>Mobilier National.</i> | 2 |
| IV. TAPESTRY. "La Chaste Susanne." Gobelins; between 1715 and 1731 | <i>Mobilier National.</i> | 7 |
| V. TAPESTRY. The Wrath of Achilles. Gobelins; between 1722 and 1733 | <i>Mobilier National.</i> | 10 |
| VI. TAPESTRY. Summer. Gobelins; between 1686 and 1691 | <i>Mobilier National.</i> | 12 |
| VII. CARPET. Woven at the Savonnerie factory in the reign of Louis XIV | <i>Mobilier National.</i> | 24 |
| VIII. TAPESTRY. A School for Boys and Girls. Flemish; 17th century | <i>M. Perdraeu.</i> | 28 |
| IX. TAPESTRY. The Last Judgement. Flemish; early 16th century | <i>M. Demotte.</i> | 32 |
| X. TAPESTRY. The Adoration of the Magi. Flemish; early 16th century | <i>M. Demotte.</i> | 33 |
| XI. TAPESTRY. Falconry. Franco-Flemish; early 15th century | <i>Musée des Arts Décoratifs, Paris.</i> | 35 |
| XII. TAPESTRY. Rhetoric. Franco-Flemish; early 16th century | <i>Musée des Arts Décoratifs, Paris.</i> | 38 |
| XIII. TAPESTRY. Vertumnus and Pomona. After François Boucher. Beauvais; middle of 18th century | <i>M. Reinach.</i> | 39 |
| XIV. TAPESTRY. Amphitrite and Ceres. French; about 1700 | <i>M. Larcade.</i> | 42, 43 |
| XV. TAPESTRY. "Le Départ pour la Pêche." After François Boucher. Beauvais; middle of 18th century | <i>M. Stettiner.</i> | 49 |

| | | |
|---|---|--------|
| XVI. TAPESTRY. "La Tente du Vivandier." After François Casanova. Beauvais; late 18th century | <i>M. Wildenstein.</i> | 51 |
| XVII. WOOLLEN PILE CARPET. English; 17th century | <i>The Countess of Portsmouth.</i> | 52 |
| XVIII. WOOLLEN PILE CARPET. Persian; 16th century | <i>The Earl of Ilchester.</i> | 53 |
| XIX. SILK PILE CARPET (portion), on a ground of gold and silver thread. Chinese | <i>Lady Cunliffe.</i> | 54 |
| XX. WOOLLEN PILE CARPET. Persian; 17th century | <i>R. H. Benson, Esq.</i> | 55 |
| XXI. WOOLLEN PILE CARPET (portion). English (Moorfields); 1769. | <i>The Duke of Northumberland, M.V.O.</i> | 57 |
| XXII. TAPESTRY. History of Charlemagne. Flemish; second half of 15th century | <i>Major the Hon. J. J. Astor.</i> | 59 |
| XXIII. TAPESTRY. "La Fausse Dulcinée." By Cozette. Gobelins; 1770 | <i>The Duke of Rutland, K.G.</i> | 60 |
| XXIV. TAPESTRY. The Tonsure. Flemish; middle of 15th century . | <i>Miss Enid Du Cane.</i> | 61 |
| XXV. PAIR OF TAPESTRY PANELS. The Virtues and Vices. Franco- Flemish; 16th century | <i>Major the Hon. J. J. Astor.</i> | 63 |
| XXVI. TAPESTRY. "Les Tentures de François Boucher." By James Neilson. Gobelins; 1783 | <i>The Duke of Portland, K.G.</i> | 65 |
| XXVII. SETTEE AND THREE FIRE-SCREENS, covered with Tapestry. The tapestry, Gobelins of the late 18th century | <i>The Duke of Portland, K.G.</i> | 72 |
| XXVIII. TAPESTRY. "The Naked Boys." Mortlake; 17th century | <i>The Duke of Rutland, K.G.</i> | 73 |
| XXIX. TAPESTRY. History of Moses. Brussels; 17th century | <i>J. Pierpont Morgan, Esq.</i> | 77 |
| XXX. TAPESTRY. Europa and the Bull. Gobelins; first half of 18th century | <i>Captain Geoffrey Darley.</i> | 79 |
| XXXI. WOOLLEN PILE CARPET. Persian; 17th century | <i>G. Mounsey, Esq.</i> | 80 |
| XXXII. WOOLLEN PILE CARPET. Persian; 17th century | <i>Sir Isidore Spielman, C.M.G.</i> | 83 |
| XXXIII. EIGHT GLOVES OF EMBROIDERED LEATHER. English; late 16th to early 18th century | <i>Robert Spence, Esq.</i> | 88, 89 |

| | |
|--|--------------------|
| XXXIV. EMBROIDERED GLOVE. English; early 17th century . . . | 90 |
| <i>W. A. Macknight, Esq.</i> | |
| BIBLE (London, 1648) AND METRICAL PSALMS (Edinburgh, 1652), with embroidered binding. <i>The Misses Urquhart.</i> | 100 |
| NOTE-BOOK, with embroidered binding. English; early 17th century | 229 |
| <i>F. A. Rawlence, Esq.</i> | |
| XXXV. EMBROIDERED LINEN TUNIC. English; early 17th century . . . | 91 |
| <i>Sir William Lawrence, Bart.</i> | |
| EMBROIDERED LINEN CAP. English; early 17th century . . . | 92 |
| <i>Sir William Lawrence, Bart.</i> | |
| EMBROIDERED LINEN CAP. English; late 16th or early 17th century | 95 |
| <i>Sir William Lawrence, Bart.</i> | |
| XXXVI. EMBROIDERED PANEL, with monogram of Mary, Queen of Scots; appliquéd-work velvet panel, with the initials of Elizabeth, Countess of Shrewsbury. 16th century | 203, 204 |
| <i>The Duke of Devonshire, K.G.</i> | |
| XXXVII. TWO SQUARE PANELS OF EMBROIDERED VELVET; TWO OCTAGONAL PANELS OF EMBROIDERED CANVAS, with Latin mottoes. English; late 16th century | 101, 102, 105, 106 |
| <i>The Duke of Devonshire, K.G.</i> | |
| XXXVIII. SCREEN OF BEAUVAISS TAPESTRY, after J. B. Oudry. Middle of 18th century | 122 |
| <i>M. Larcade.</i> | |
| XXXIX. FIRE-SCREEN OF TAPESTRY. French; middle of 18th century | 123 |
| <i>M. Lehman.</i> | |
| FIRE-SCREEN OF SILK EMBROIDERY. Napoleon I in a car of triumph. French; early 19th century | 246 |
| <i>Sir Isidore Spielmann, C.M.G.</i> | |
| FIRE-SCREEN OF TAPESTRY. French; middle of 18th century | 247 |
| <i>The Viscountess Harcourt, G.B.E.</i> | |
| XL. SCREEN, with four Savonnerie panels, knotted in woollen pile. Period of Louis XV | 124 |
| <i>M. Larcade.</i> | |
| XLI. TWO TAPESTRY PANELS, with figure subjects. Beauvais; second half of 18th century | 127, 128 |
| <i>M. Guérault.</i> | |
| XLII. CHASUBLE (front) OF EMBROIDERED VELVET. Spanish; 16th century | 138 |
| CHASUBLE (back) OF VELVET BROCADE, with embroidered orphrey. English embroidery; early 16th century . . . | 139 |
| <i>M. Saville Seligman.</i> | |

| | | | |
|---------|--|---|---------|
| XLIII. | BROCADE JACKET. Worn by Charles, Comte de Blois, at the Battle of Auray in 1364 . . . | <i>M. Chappée.</i> | 152 |
| XLIV. | FOUR PANELS OF "VELOURS GRÉGOIRE": (156) the Holy Family; (157) the Virgin and Child; (158) a Nymph; (159) General Buonaparte. French; late 18th or early 19th century . . . | <i>M. Saville Seligman.</i> | 156-159 |
| XLV. | EMBROIDERED PANEL. The Adoration of the Magi. Flemish; first half of 16th century . . . | <i>M. Saville Seligman.</i> | 161 |
| | EMBROIDERED PANEL. The Garden of the Hesperides (?). French; 16th century . . . | <i>M. Saville Seligman.</i> | 174 |
| XLVI. | WOOLLEN PILE CARPET, of the Legion of Honour. Woven at Tournai. Period of Napoleon I . . . | <i>Mobilier National.</i> | 200 |
| XLVII. | TAPESTRY. The Pasture. After Teniers. Woven by J. van der Borght. Flemish; late 17th century . . . | <i>The Earl of Crawford and Balcarres, K.T.</i> | 211 |
| XLVIII. | TAPESTRY. The Vintage. After Teniers. Woven by Jacques van der Borght. Flemish; 18th century . . . | <i>The Earl of Crawford and Balcarres, K.T.</i> | 216 |
| XLIX. | TAPESTRY SCREEN. French; middle of 18th century . . . | <i>The Earl of Crawford and Balcarres, K.T.</i> | 249 |
| | SETTEE, upholstered with Tapestry. French; middle of 18th century . . . | <i>The Earl of Crawford and Balcarres, K.T.</i> | 250 |
| L. | SCREEN OF TAPESTRY and Two CHAIRS, upholstered with Tapestry. French; late 18th century . . . | <i>The Earl of Jersey.</i> | 248 |
| | SETTEE and Two CHAIRS, upholstered with Tapestry. French; late 18th century . . . | <i>L. Lowenstein, Esq.</i> | 259 |

THE FRANCO-BRITISH EXHIBITION OF TEXTILES

THE project of which this exhibition was the outcome had its origin in almost the darkest times of the war. Even in 1916 there were those in France, not to speak of England, who discerned far away the glimmerings which foretold the brighter days to come, and felt that the close union fostered by the war could not be allowed to lapse with the advent of peace. Of the many forms in which this feeling was destined to find expression, none more graceful and appropriate could be devised than that of a united exhibition of some of the great works of art possessed by the two countries.

From the time of its first inception the scheme was held steadily in view. After the advent of peace French and British Committees were appointed and the plan was pressed forward both in Paris and London. Its happy realization must be held to be due entirely to the generosity of the French Government, supported by the goodwill and enthusiasm of the members of the French Committee and of all the distinguished officials concerned. The untiring labours of M. Saville Seligman, the Commissaire général appointed by the French Government, were indispensable to success from the beginning.

The exhibition was opened on the 12th February. Among those present on the occasion were H.E. the French Ambassador, Mr. H. A. L. Fisher, Minister of Education, M. Paul Léon, Directeur des Beaux-Arts, and members of the French and British Committees. It remained on view until the 17th April.

The vast treasure-house of the Mobilier National was largely drawn upon. Under the supervision of M. Dumonthier, its distinguished administrator, assisted by members of his staff, the North Court of the Museum was transformed into a Salon d'Honneur by means of a remarkable series of Gobelins tapestries and Savonnerie carpets from the collection under his charge. Other valuable loans from well-known French Collections occupied the South Court adjoining. The loans obtained in England occupied a much smaller space, but efforts were not spared to make this section worthy of the remarkable collection sent from France.

HIS MAJESTY THE KING graciously lent a Flemish tapestry panel of the 16th century.

“LES SUJETS DE LA FABLE.” Adapted from cartoons by A. Monnier and A. Corneille Le Jeune, after designs usually attributed to Giulio Romano and Raphael. Woven by Jean le Febvre (1662–1700) and Jean Jans fils (1668–1723). Gobelins; woven between 1693 and 1705. From a set of eight panels.

1. “UNE MUSIQUE OU JOUEURS D’INSTRUMENTS, DE LA DROITE.”
2. “UNE DANSE DE BERGERS ET DE BERGÈRES, DE LA DROITE.” By le Febvre. (Plate III)
3. “UNE DANSE DES NYMPHES, DE LA GAUCHE.” By Jans.
4. “UNE MUSIQUE OU JOUEURS D’INSTRUMENTS, DE LA GAUCHE.” By Jans.

“THE OLD TESTAMENT.” After designs by Antoine and Charles Coypel. Woven by Jean Jans fils (1668–1723) and Jean le Febvre fils (1699–1736). Gobelins; woven between 1715 and 1731. From a set of eight panels.

5. THE SACRIFICE OF JEPHTHAH’S DAUGHTER. By Jans.
6. THE FAINTING OF ESTHER. By Jans.
7. SUSANNA AND THE ELDERS (“LA CHASTE SUSANNE”). By Jans. (Plate IV)
8. JOSEPH REVEALING HIMSELF TO HIS BROTHERS. By le Febvre.

“THE ILIAD.” After designs by Antoine and Charles Coypel and Charles Héault. Woven by Jean Jans fils (1668–1723), Jean le Febvre fils (1699–1736) and Audran. Gobelins; woven between 1722 and 1733. From a set of five panels.

9. DIDO AND AENEAS. By Jans.
10. THE WRATH OF ACHILLES. By Jans. (Plate V)
11. THE SACRIFICE OF IPHIGENIA. By Audran; 1733.

“LA GALERIE DE SAINT-CLOUD.” From cartoons by Simon Dequoy, Remondon and Bourguignon, after Pierre Mignard (1610–1695). Woven by Jean Jans fils (1668–1723). Gobelins; woven between 1686 and 1691. From a set of six panels.

12. SUMMER (SACRIFICE IN HONOUR OF CERES). By Jans. (Plate VI)
13. AUTUMN (TRIUMPH OF BACCHUS AND ARIADNE). By Jans.
14. WINTER (CYBELE, SATURN, AND VULCAN). By Jans.
15. PARNASSUS (APOLLO AND THE MUSES). By Jans.

“ENTRE-FENÊTRES DES TERMES.” After designs by Charles Le Brun, first Director of the Gobelins (*d.* 1690). Woven by the De Lacroix, père et fils, and by J. Souët. From three different sets: Nos. 16 and 17 from the fifth set, woven between 1729 and 1732; 18 from the first set, woven between 1704 and 1708; 19 from the third set, woven between 1704 and 1711.

16. TERME SIMPLE. Signed “Lacroix” (fils).
17. TERME SIMPLE. Signed “Lacroix” (fils).
18. TERME DOUBLE. Signed “D. Lacroix, P” (père).
19. TERME DOUBLE. Signed “I. Sovet”.

20-26. SEVEN CARPETS, knotted in woollen pile at the Savonnerie factory in the time of Louis XIV. The designs, which are similar, though varied, include borders and bands simulating gilt mouldings, floral scrolls, royal arms and devices, and panels containing allegorical figures or landscapes. The first traces of the making of pile carpets in France are found at the beginning of the 17th century, when Pierre Dupont was granted a lodging and workshop in the Louvre for the purpose of making carpets in the manner of Turkey and the Levant. The origin of the famous Savonnerie works dates from a few years later when, in 1626, Simon Lourdet, a pupil of Dupont, set up carpet-looms on the banks of the Seine at Chaillot, a suburb of Paris, in buildings originally used as soap-works and afterwards as a hospice for poor children, bearing the name of the “hospice de la Savonnerie”. In 1825, after existing at the Savonnerie for 200 years, the factory was united with the tapestry works of the Gobelins.

(Plate VII)

27. A BANQUET SCENE, known as “Le Repas de Scipion”. In the middle of the upper border is an oval cartouche, enclosing a representation of Ganymede being borne aloft by the eagle of Jupiter. The panel bears the mark of the weaver, Henri Reydams. In the middle of the lower border are the arms and motto of Luis de Benavides Carillo de Toledo, second marquis of Caracena, fifth marquis of Fromesta (*d.* 1668), successively viceroy of Milan (1653)

and governor of the Spanish Netherlands from 1659 to 1664.
Brussels; third quarter of 17th century. *Madame Jumelle.*

28. A SCHOOL FOR BOYS AND GIRLS. The Girls' school on the left, showing girls engaged in needlework, and the Boys' school on the right, showing boys practising geometry. Flemish; 17th century, from a 16th century cartoon. (Plate VIII)
M. Perdreau.

29. THE ANNUNCIATION, the Nativity, and the Adoration of the Magi. On the right of the second subject is St. John the Evangelist, and on the left is the Prophet Isaiah; each has an inscribed scroll. On the left of the tapestry is St. Andrew the Apostle; he is writing on a scroll a clause from the Apostles' Creed, "Et Iesum Christum Filium Suum Unicum Dominum Nostrum." He belongs to a group, part of which is missing. Flemish; early 16th century. *M. Demotte.*

30. THE RESURRECTION, Christ appearing to his disciples, the Ascension, and the Trinity. On the left of the last subject is the Prophet Amos, with a scroll inscribed "Ipse (for 'Qui') Aedificat Ascensionem Suam in Caelo" (Amos ix. 6), and on the right is St. James the Apostle, with a scroll bearing a clause from the Apostles' Creed, "Ascendit Ad Celos Sedet Ad Dextera(m) Dei Patris O(mn)ipotenti(s)." On the left of the tapestry is St. Thomas with a scroll bearing a clause from the Apostles' Creed, "Descendit Ad Inferna T(er)cia Die Resur(r)exit." He belongs to a group, part of which is missing. Flemish; early 16th century. *M. Demotte.*

31. THE CREATION. On the right, the Trinity; on the left, Adam and Eve in the Garden. In the first subject appear five female figures supporting a globe showing the days of Creation; one of the figures represents Power; above is the Eternal Father, enthroned; below them is the Prophet Jeremiah, on the left, with a scroll inscribed, "Patre(m) Invocabimus Qui", and, on the right, St. Peter with a scroll bearing a clause from the Apostles' Creed, "Credo In Deum P(at)rem Om(ni)pote(n)te(m) Creat(orem) Ca(e)li Et (Terrae)." To the left of the main group is the Eternal Father be-

tween two angels, with Adam and Eve below, and, lower still, three crowned and sceptred female figures, two of whom represent Benignity and Power. In the upper left-hand corner are Adam and Eve, accompanied by "Co(n)servacio" and another female figure, in the presence of the Trinity. In the upper right-hand corner is the Trinity, while below are three female figures, "Gubernacio", "Redempcio", and "Caritas", which form part of a subject now missing. Flemish; early 16th century.

M. Demotte.

32. THE LAST JUDGEMENT. The figure in the lower left-hand corner is the Prophet Isaiah; he holds a scroll inscribed "Iudicabit G(ente)s Et Arguet P(op)ulos Multos" (Is. ii. 4). The figure in the lower right-hand corner holds a scroll which also bears a verse from the book of Isaiah, "D(omin)us Ad Iudica(n)du(m) Veniet" (iii. 14), but has reference to a clause in the Apostles' Creed of the same purport; this figure is meant for the Apostle St. Philip or the Apostle St. Thomas. Flemish; early 16th century. (Plate IX)

M. Demotte.

33. THE ADORATION OF THE MAGI, the Magi before Herod, the Presentation in the Temple, the Holy Family, and Christ with the Doctors in the Temple. Among the figures of the first subject are Chastity, Humility, and Devotion. In the lower right-hand corner is the Prophet Hosea, with a scroll inscribed, "Ex Egypto Vocavi Filiu(m) Meu(m)" (Hosea xi. 1). Flemish; early 16th century. (Plate X)

M. Demotte.

34. THE EMPEROR AUGUSTUS and the Tiburtine Sibyl, and St. Simeon's Prophecy. In the lower left-hand corner is the Prophet Micah, with a scroll resting on his knee. Flemish; early 16th century.

M. Demotte.

35. FALCONRY. Figures on the banks of a stream in a wooded landscape. Franco-Flemish; early 15th century. (Plate XI)

Musée des Arts Décoratifs, Paris.

36. BEAR HUNTING. A lady and a gentleman in a landscape; in the foreground is a dog in armour attacking a bear. French; first half of the 15th century.

M. Demotte.

37. A HUNTING PARTY. The principal figure has been identified as Charles VI of France, stopped by his jester in the forest of Le Mans. Flemish; about 1500. *M. Demotte.*

38. RHETORIC. "Dame Rethoricque" is seated on a throne, holding in one hand a sceptre surmounted by a crown, and in the other a jewelled coronet. Around her are a group of scholars. Franco-Flemish; early 16th century. (Plate XII)

Musée des Arts Décoratifs, Paris.

39. VERTUMNUS AND POMONA. One of a set entitled "Fragments d'Opéra", woven after designs by François Boucher. Beauvais; middle of the 18th century. (Plate XIII)

M. Théodore Reinach.

40. VULCAN AND VENUS. One of a set entitled "Les Amours des Dieux", woven after designs by François Boucher. Beauvais; middle of the 18th century. *M. Menier.*

41. "LA LAITIÈRE." One of a set entitled "Les Jeux Russiens", woven after designs by Le Prince. Beauvais; second half of the 18th century. *M. Théodore Reinach.*

42-45. FOUR TAPESTRIES representing the Four Elements, Jupiter for Fire, Juno for Air, Ceres for Earth, and Amphitrite for Water. French; about 1700. (Plate XIV)

M. Larcade.

46-49. FOUR TAPESTRIES belonging to a set entitled "La Tenture Chinoise", woven between 1743 and 1767 from designs by Dumont, after sketches by François Boucher—"Foire Chinoise", "La Danse", "Le Départ pour la Pêche", and "Le Retour de la Pêche". Beauvais; middle of the 18th century. (Plate XV)

M. Stettiner.

50-51. TWO TAPESTRIES belonging to a set entitled "Les Convois Militaires", woven after designs by François Casanova—"La Bataille" and "La Tente du Vivandier". Beauvais; late 18th century. (Plate XVI) *M. Wildenstein.*

52. CARPET, knotted in woollen pile, with a pattern of feathers, birds, and floral devices on a pale-green ground. English; 17th century. (Plate XVII) *The Countess of Portsmouth.*

53. CARPET, knotted in woollen pile, with animals and floral devices on a dark-blue ground. Persian; 16th century. (Plate XVIII) *The Earl of Ilchester.*

54. CARPET, knotted in silk pile on a ground woven with gold and silver thread. The pattern consists of a row of eleven niches containing floral patterns. Chinese. (Plate XIX) *Lady Cunliffe.*

55. CARPET, knotted in woollen pile, with a floral pattern on a dark crimson ground. Persian; 17th century. (Plate XX) *R. H. Benson, Esq.*

56. CARPET, knotted in woollen pile, with large centre medallion and wide border filled with festoons of flowers. English; early 19th century. *The Duke of Devonshire, K.G.*

57. CARPET, knotted in woollen pile. It is divided into three square panels containing large medallions and classical ornament. English (Moorfields); 1769. An inscription reads “by Thomas Moore, 1769”. (Plate XXI) *The Duke of Northumberland, M.I.O.*

58. HERCULES, clad in the poisoned tunic of Nessus, consumes himself by fire on Mount Oeta. Lichas, who brought the tunic from Deianira, lies bleeding on the left. On the right stands Philoctetes, to whom Hercules gave his bow and arrows before throwing himself on his funeral pyre. The inscription at the top is as follows :

Dianira pour li oster de oeuvre imunde
La chemise lui transmיסט par Licas
Quil mist a mort et le plus preux du mond
Fina les jours par ce malheureux cas.

Flemish; early 16th century. (Plate I) *H.M. The King.*

59. HISTORY OF CHARLEMAGNE. Two scenes are represented; they are divided by a large stone column. The scene on the left shows Charlemagne in bed, guarded by his forty knights ("quarante chevalliers"), who hold lighted torches or drawn swords; among these Turpin, Archbishop of Rheims, and Ogier the Dane can be made out by the names inscribed on their robes. The Apostle St. James ("S. Iaque") appears to Charlemagne, and urges him to go to Spain and take Galicia (the tapestry follows the story given in the Pseudo-Turpin, a work believed to date from the 12th century). The scene on the right shows Charlemagne and his knights issuing from the gate of a city; two of them, Roland and Ogier the Dane, have their names inscribed on their armour. There is an inscription in French along the upper end of the panel; in the second line one can read the words "Lors Saint Jaques vint et lui dit qu'il allait au païs d'Espaingne". Flemish; second half of 15th century. (Plate XXII)

Major the Hon. J. J. Astor.

60. "LA FAUSSE DULCINÉE." One of a set of nine tapestries representing The History of Don Quixote, woven at the Gobelins between 1768 and 1770, after designs by Charles Coypel, Belin de Fontenay, and Claude Audran. Woven by Cozette; 1770.

(Plate XXIII)

The Duke of Rutland, K.G.

61. THE TONSURE. One of a set of fourteen tapestries, showing The Origin and Celebration of the Seven Sacraments. Flemish; middle of the 15th century. (Plate XXIV)

Miss Enid du Cane.

62. A KING and His Retinue. Narrow border of flowers and fruit. Brussels; first quarter of 16th century. *Lady Binning.*

63. PAIR OF TAPESTRY PANELS, with figures emblematic of the Virtues and Vices. Franco-Flemish; 16th century.

(Plate XXV)

Major the Hon. J. J. Astor.

A. A scene in a flowery meadow. A male figure, AMOUR DE SOI, is shown riding in a car over the prostrate body of VICE; he is holding a heart and a large star; in front walk two female figures, NATURE

and BONE AFECTION, and behind follow two male figures, ZELE DE BIEN and ESPOIR DEÇU.

B. A scene in a flowery meadow. AMOUR CHARNEL as Cupid, blind-fold and about to shoot his arrow, is shown riding in a car over the prostrate body of PUDICITE ; in front walk two female figures, SE[N]SUALITE and VOLUPTE, and one male figure, CORPOREIL ; behind follows a female figure, CUPIDITE.

64. SOLOMON and the Queen of Sheba (?). Narrow border of flowers and fruit. Brussels ; first quarter of 16th century.

Lady Binning.

(65-72.) "LES TENTURES DE FRANÇOIS BOUCHER." After designs by François Boucher, Maurice Jacques, and Louis Tessier. Woven at the Gobelins by James Neilson in 1783. The subjects are taken from Tasso's poem "Aminta" and Classical Mythology. (Plate XXVI)

The Duke of Portland, K.G.

65. SYLVIA set free by Amintus ; and Sylvia fleeing from the wolf she has wounded.

66. LOVE reviving Amintus in the arms of Sylvia ; and Sylvia curing Philis of a bee's sting with a kiss.

67. THE FORTUNE-TELLER.

68-71. FOUR PANELS, "Dessus de porte," with vases of flowers.

72. SETTEE, eight Chairs and two Screens, covered with tapestry. Woven at the Gobelins at the same time as the large hangings. Another Screen from another set. (Plate XXVII)

The Duke of Portland, K.G.

73. "THE NAKED BOYS." A Fruit Gathering. Mortlake ; 17th century (before 1670). (Plate XXVIII)

The Duke of Rutland, K.G.

Sir Sackville Crow in a letter to the Countess of Rutland, dated 1670, mentions a set of "The Naked Boys" and another of The Acts of the Apostles as existing at Haddon Hall.

74-75. TWO TAPESTRIES belonging to a set entitled "The Acts of the Apostles", woven after designs by Raphael—"The Death of Ananias" and "The Blinding of Elymas the Sorcerer". Mortlake; 17th century (before 1670). *The Duke of Rutland, K.G.*

76-78. THREE TAPESTRIES belonging to a set entitled "The History of Moses", woven at Brussels in the 17th century—"The Spoiling of the Egyptians", "The Gathering of the Manna", and "Moses and the Israelites praising God". In the borders are represented objects associated with Jewish ritual and history. The names on the lower edging are of later date. (Plate XXIX)

J. Pierpont Morgan, Esq.

79. EUROPA AND THE BULL. Gobelins; first half of 18th century. (Plate XXX) *Captain Geoffrey Darley.*

80. CARPET, in woollen pile, with floral and arabesque pattern on a red ground and green border. Persian; 17th century.
(Plate XXXI) *G. Mounsey, Esq.*

81. CARPET, in woollen pile, with vermiculations in red and blue. Turcoman ("Beshire"); 19th century. *E. Hart, Esq.*

82. CARPET, in woollen pile, with palmettes on a deep crimson ground, and a panelled border. Persian; 17th century.
The Duke of Buccleuch, K.T.

83. CARPET, in woollen pile, with a floral pattern and vases on a dark crimson ground. Persian; 17th century. (Plate XXXII)
Sir Isidore Spielmann, C.M.G.

84. CARPET, in woollen pile, with a floral pattern on a crimson ground. Persian; 17th century. *R. H. Benson, Esq.*

85. FOUR APPLIQUÉ-WORK PANELS with figures of the Sciences under arches, and Five Panels of crimson velvet with gold strap-work design, initials, shields or crest and floral details in gold, silver, and coloured silks mounted on black velvet. The panels English; late 16th century. *The Duke of Devonshire, K.G.*

86. HANGING of silk embroidery. Eliezer and Rebekah at the well. Italian; 17th century. *Frank Green, Esq.*

87. PALL, the centre of velvet brocade; the sides, of velvet, bear the arms and crest of the Worshipful Company of Parish Clerks, London. 16th century; repaired in 1686. *Parish Clerks' Company.*

88, 89. COLLECTION OF GLOVES, illustrating the principal types found in England from Elizabethan times to the early 19th century, including specimens knitted in silk; embroidered on silk and leather with coloured silks, ribbons, metal thread, bullion, and pearls; and also those printed on leather. (Plate XXXIII) *Robert Spence, Esq.*

90. PAIR OF EMBROIDERED GLOVES. English; early 17th century. (Plate XXXIV) *W. A. Macknight, Esq.*

91. LINEN TUNIC, embroidered in silver-gilt thread and spangles. English; early 17th century. (Plate XXXV) *Sir William Lawrence, Bart.*

92. LINEN CAP, embroidered in gold thread and black silk; floral pattern. English; early 17th century. (Plate XXXV) *Sir William Lawrence, Bart.*

93. LINEN CAP-PIECE, embroidered in gold thread and black silk; floral pattern. English; early 17th century. *Sir William Lawrence, Bart.*

94. LINEN CAP, embroidered in gold thread and coloured silks; flowers, birds, and insects. English; late 16th or early 17th century. *Sir William Lawrence, Bart.*

95. LINEN CAP, embroidered in gold thread and coloured silks; floral pattern. English; late 16th or early 17th century. (Plate XXXV) *Sir William Lawrence, Bart.*

96. PANEL, embroidered in coloured silks and gold thread on linen with a symmetrical pattern of flowers, fruit, birds, and insects. English; late 16th century. *Sir William Lawrence, Bart.*

97. LINEN HANDKERCHIEF, embroidered, round the border, with a honeysuckle pattern in red silk. English; late 16th or early 17th century.

Sir William Lawrence, Bart.

98, 99. TWO "GARLANDS" or Head-bands of red velvet, embroidered with silver-gilt thread and coloured silks. They bear the arms and the crest of the Worshipful Company of Parish Clerks, London, and upon the lining, the initials H.W. and the date 1601. Formerly worn at the election of the Master and Wardens.

Parish Clerks' Company.

100. BIBLE (London, 1648) and Metrical Psalms (Edinburgh, 1652), with contemporary binding embroidered with figures of Hope and Faith in silk and silver on a white satin ground. (Plate XXXIV)

The Misses Urquhart.

101-104. FOUR SQUARE PANELS of red velvet with gold and coloured-silk raised embroidery; floral forms and initials, and the stag tripping (the crest of Hardwick). English; late 16th century.

(Plate XXXVII) *The Duke of Devonshire, K.G.*

105-108. FOUR OCTAGONAL PANELS, embroidered in cross-stitch in colours on canvas. Each has in the centre a complete plant (gourd, clover, &c.), bearing monogram E.S. (Elizabeth, Countess of Shrewsbury, "Bess of Hardwick," 1520-1607) surrounded by a motto. English; late 16th century. (Plate XXXVII)

The Duke of Devonshire, K.G.

109, 110. TWO EMBROIDERED PANELS of velvet originally blue, bearing simple outline foliated design in silver-gilt and pale gold silk; initials E.S. (Elizabeth, Countess of Shrewsbury) on centre of one, scales on the other. English; late 16th century.

The Duke of Devonshire, K.G.

111, 112. TWO SMALL PANELS of pale brownish velvet embroidered with foliated design in outline, the enclosed pattern being tinted darker.

The Duke of Devonshire, K.G.

113. "THE HOLY BIBLE." Printed in London, 1629. The binding of cream-coloured satin, embroidered, in silver thread

and coloured silks, with flowers, fruit, and birds; there are silk ties.
Percival Griffiths, Esq.

114. MITRE, embroidered in coloured silks and gold thread with figures of Saints and Angels. Italian; 14th century.

Major the Hon. J. J. Astor.

115. DOGE'S CAP of brocade. Venetian; 17th century.

Major the Hon. J. J. Astor.

116. VALANCE of black velvet on which original coloured cross-stitch embroidery is couched; floral sprays and conventional border. English; late 16th century (the velvet modern).

The Duke of Devonshire, K.G.

117. VALANCE. Similar to the above, but on modern blue damask.

The Duke of Devonshire, K.G.

118. SCALLOPED VALANCE, similar to the above.

The Duke of Devonshire, K.G.

119. VALANCE of original dark greenish velvet: plants and animal life embroidered in coloured silks, padded. English; late 16th century.
The Duke of Devonshire, K.G.

120. PANEL of crimson velvet, with applied pattern in silk brocade and embroidery. Strapwork and floral stems; in the midst a coat-of-arms, surmounted by an earl's coronet and flanked by the initials E.S. (Elizabeth, Countess of Shrewsbury). English; late 16th century.
The Duke of Devonshire, K.G.

121. SQUARE PANEL of "petit-point" embroidery. An astrolabe surrounded by sun, moon, rainbow, and stars connected by clouds. English; late 16th century.
The Duke of Devonshire, K.G.

122. SCREEN with six panels of Beauvais Tapestry, with country scenes after J. B. Oudry. Middle of 18th century. (Plate XXXVIII)
M. Larcade.

123. FIRE-SCREEN, with panel of Tapestry. Rococo pattern, with a group of three mythological figures under a canopy, between

two parrots and two vases with plants. French; second half of 18th century. (Plate XXXIX) *M. Lehman.*

124. SCREEN, with four "Savonnerie" Panels, knotted in woollen pile. French; period of Louis XV. (Plate XL) *M. Larcade.*

125. TAPESTRY PANEL. A Sibyl, after Domenichino. Woven by Cozette. Gobelins; 1782. *M. Larcade.*

126. TAPESTRY PANEL. Two girls seated. Part of a subject "L'Automne", after J. B. Oudry. Beauvais; middle of 18th century. *M. Larcade.*

127. TAPESTRY PANEL. A Little Shepherdess with three Sheep. Beauvais; second half of 18th century. (Plate XLI) *M. Guérault.*

128. TAPESTRY PANEL. Boy and Dog at Play. Beauvais; second half of 18th century. (Plate XLI) *M. Guérault.*

129. TAPESTRY PICTURE in silk and gold. St. Mary Magdalene. French; 17th century. *M. Saville Seligman.*

130. COTTON VELVET. Winged Female Figure with Swan. Painted and printed by Vauchelet et C^{ie}, Paris, about 1810. *Mobilier National.*

131. COTTON VELVET. Cupid. Painted and printed by Vauchelet et C^{ie}, Paris, about 1810. *Mobilier National.*

132. COTTON VELVET. Cupid testing his Arrow. Painted and printed by Vauchelet et C^{ie}, Paris, about 1810. *Mobilier National.*

133. COTTON VELVET. Venus and Cupid. Painted and printed by Vauchelet et C^{ie}, Paris, about 1810. *Mobilier National.*

134. COTTON VELVET. A Lyre within a wreath. Painted and printed by Vauchelet et C^{ie}, Paris, about 1810. *Mobilier National.*

135. CHASUBLE of purple silk velvet; with orphreys of gold and silk embroidery representing:—(front) the Annunciation, the

Nativity, the Adoration of the Magi, the Circumcision, the Assumption of the Virgin, and the Crucifixion; (back) a Tree of Jesse. English embroidery; early 14th century. *M. Saville Seligman.*

136. STOLE, embroidered in gold and silver thread and coloured silks on linen with shields of arms of English families. English; early 14th century. Formerly in the collection of Lord Willoughby de Broke (Burlington Fine Arts Club, *Catalogue of Exhibition of English Embroideries*, 1905, Plate VII, p. 54). *M. Saville Seligman.*

137. DALMATIC of silk brocade, with four apparels embroidered in silk and gold on velvet. Each apparel has a roundel, enclosing respectively—SS. Joachim and Anna, with the Virgin, and, above, the Holy Spirit as a dove; St. James, St. Paul, and St. John the Evangelist. Spanish; 16th century. *M. Delore.*

138. CHASUBLE of red silk velvet, embroidered with silks and gold thread; orphreys of silk and gold thread embroidery, worked on the front with the Meeting of Joachim and Anna, and the Assumption of the Virgin; on the back are the Visitation, the Annunciation, and the Nativity. Spanish; 16th century.

(Plate XLII)

M. Delore.

139. CHASUBLE of velvet brocade, in gold and red, with orphreys of silk and gold thread embroidery on linen. The orphreys are worked with the Crucifixion and figures of Saints and Prophets under canopies. English embroidery; early 16th century. (Plate XLII)

M. Saville Seligman.

140. CHASUBLE of crimson velvet, embroidered with silks and gold thread. The Trinity, figures of angels, fleurs-de-lys and a two-handled vase containing a lily. English; about 1500.

M. Saville Seligman.

141. BACK OF CHASUBLE, of velvet brocade, in gold and crimson, with orphrey of silk and gold thread embroidery worked with the Nativity, within a barbed quatrefoil, the Visitation, and the Annunciation. Flemish embroidery; late 15th century.

M. Saville Seligman.

142. COPE of white silk, heavily embroidered in gold and silver thread and silks with floral stems, foliations, and two-handled vases. On the hood, a friar with a crucifix. Portuguese; 17th century.

M. Saville Seligman.

143. ORPHREY of a Chasuble, cross-shaped, embroidered in silks and gold thread with the Annunciation, the Adoration of the Magi, and the Circumcision. German (Westphalian); late 15th century.

M. Saville Seligman.

144. ORPHREYS of embroidery, in silk and gold thread on red silk. The Virgin and Child, Christ blessing, and Saints. Greek.

M. Saville Seligman.

145. CROSS-SHAPED ORPHREY of a Chasuble, of silk and gold embroidery on linen, with the Crucifixion; SS. Peter and Paul on the arms of the Cross; the Virgin and St. John at its foot, and before the Cross St. Mary Magdalene. German (Westphalian); late 15th century.

M. Saville Seligman.

146. STOLE of crimson velvet, embroidered with silks and gold thread; the Virgin and Child, angels swinging censers, and stars. Flemish; late 15th century.

M. Saville Seligman.

147-149. THREE ORPHREYS, woven in silk and gold. German (Cologne); 15th century.

M. Chappée.

150. SILK MITRE, embroidered with conventional ornament in silks and gold thread. 17th century.

M. Chappée.

151. SILK MITRE, embroidered with floral ornament in gold thread and spangles. 17th century.

M. Chappée.

152. JACKET ("Pourpoint") of silk and gold brocade. Diaper of octagons, enclosing lions and eagles in alternation. Worn by Charles, Comte de Blois (*b.* 1319), at the Battle of Auray, in 1364, when he was mortally wounded. This garment was formerly kept in the Convent of Notre-Dame, belonging to the Carmelites of Angers (see Louis de Farçy, "Le pourpoint de Charles de Blois", Angers, 1911; published in *Mémoires de la Société nationale d'Agriculture, Sciences et Arts d'Angers*). (Plate XLIII)

M. Chappée.

153. BROCADE, in silk and silver thread on a gold ground, border of gold braid. Floral stems and foliations. Italian; 17th century.

M. Saville Seligman.

154. BROCADE, woven in silk and silver and gold thread, on a gold ground. French; second quarter of 18th century.

M. Saville Seligman.

155. BROCADE, woven in silk and silver thread on a gold ground. Vertical bands enwreathed with garlands and bunches of flowers. French; third quarter of 18th century. *M. Saville Seligman.*

156. "VELOOURS GRÉGOIRE." The Holy Family. French (Lyons); late 18th or early 19th century. *M. Saville Seligman.*

The process of tinting, preparatory to weaving, the warp threads that were to form the pile was invented by Gaspard Grégoire (1751-1846). (See H. Algoud, *Gaspard Grégoire et ses Velours d'Art*, Paris, 1908.)

(Plate XLIV)

157. "VELOOURS GRÉGOIRE." The Virgin and Child, with St. Joseph. French (Lyons); late 18th or early 19th century.

(Plate XLIV) *M. Saville Seligman.*

158. "VELOOURS GRÉGOIRE." A Nymph. French (Lyons); late 18th or early 19th century. (Plate XLIV)

M. Saville Seligman.

159. "VELOOURS GRÉGOIRE." Napoleon as General Buonaparte. French (Lyons); late 18th century. (Plate XLIV)

M. Saville Seligman.

160. TRPTYCH OF EMBROIDERY, in silk and gold thread. The Resurrection, and SS. Peter and Paul. French; 15th century.

M. Saville Seligman.

161. EMBROIDERED PANEL, in silk and gold thread. The Adoration of the Magi. Flemish; first half of 16th century.

(Plate XLV) *M. Saville Seligman.*

162. PANEL OF SILK EMBROIDERY. The Virgin with the Dead Body of Christ at the foot of the Cross. Flemish; 16th century.

M. Saville Seligman.

163. PANEL OF SILK EMBROIDERY. The Descent from the Cross. French or Italian; 16th century. *M. Saville Seligman.*
164. PANEL OF SILK EMBROIDERY on Velvet. The Marriage of the Virgin. Flemish; 15th century. *M. Saville Seligman.*
165. EMBROIDERED PANEL, in silk and gold thread. St. John the Baptist. Spanish or Italian; 16th century. *M. Saville Seligman.*
166. EMBROIDERED VELVET PANEL. St. John the Evangelist, within a roundel, on a ground of floral scrolls. Spanish; 16th century. *M. Saville Seligman.*
167. EMBROIDERED VELVET PANEL. St. Mark, within a roundel, on a ground of floral scrolls. Spanish; 16th century. *M. Saville Seligman.*
168. EMBROIDERED VELVET PANEL. St. Luke, within a roundel, on a ground of floral scrolls. Spanish; 16th century. *M. Saville Seligman.*
169. EMBROIDERED VELVET PANEL. St. Matthew, within a roundel, on a ground of floral scrolls. Spanish; 16th century. *M. Saville Seligman.*
170. EMBROIDERED PANEL, in silk and gold thread, with velvet border. Christ receiving SS. Philip and Nathaniel. Spanish or Italian; 16th century. *M. Saville Seligman.*
- 171 and 172. TWO HALF-LENGTH PORTRAITS, within ovals, of a king and a queen, surmounted by royal crowns, in silk embroidery, in a gold thread and tinsel setting of rococo and leaf ornament. Middle of 18th century. *M. Saville Seligman.*
173. PANEL OF SILK EMBROIDERY. A serpent at the foot of a tree; with scalloped edging of gold lace. French; late 16th century. *M. Saville Seligman.*
174. EMBROIDERED PANEL, in silk and gold thread, with red bead decoration. The Garden of the Hesperides (?); serpents in the corners. French; 16th century. (Plate XLV) *M. Saville Seligman.*

175. BAND of blue linen, embroidered with white linen thread. Scenes from the myth of Arion. Portuguese; about 1600.

M. Saville Seligman.

176. LINEN BAND, partly covered with yellow silk embroidery, leaving the pattern in reserve, outlined with blue silk thread. Foliated scroll-work terminating in dragons' heads, and enclosing Cupids; boars and dogs. Italian; 16th century. *M. Saville Seligman.*

177-180. FOUR LINEN BANDS, with red silk embroidery, leaving the pattern in reserve. Scenes from the History of Moses. Italian; 16th century. *M. Saville Seligman.*

181. LINEN BAND, with red silk embroidery, leaving the pattern in reserve. Scenes from the History of David. Italian; 16th century.

M. Saville Seligman.

182-184. THREE LINEN BANDS, with red silk embroidery, leaving the pattern in reserve. Scenes from the History of Joseph. Italian; 16th century. *M. Saville Seligman.*

185. BOX for a Corporal, covered with gold thread embroidery on silk. The Sacred Heart enclosing the Sacred Trigram IHS, encircled by the Crown of Thorns. French; 16th century. *M. Chappée.*

186. BOX for a Corporal, covered with silk and gold thread embroidery on velvet. The Annunciation; on the reverse side, a cross *pattée* from which spring floral stems. From the Abbaye de Troan, near Caen. French; 15th century. *M. Chappée.*

187. PURSE of silk tapestry, with tassels. French; Renaissance. *M. Chappée.*

188. PORTIÈRE of brocade, and other silk fabrics, woven at Lyons for imperial use in the time of Napoleon I. *Mobilier National.*

189. HANGING of embroidered satin, designed by Philippe de Lassale (1723-1805), and worked for the use of Queen Marie-Antoinette; a silk brocade designed by the same artist, and woven, about 1787, by Camille Pernon at Lyons, also for the Queen; and other Lyonese silk fabrics, of the periods of Louis XVI and the Empire. *Mobilier National.*

190-199. SILK FABRICS (Brocades, Damasks, Velvets, &c.), woven by several firms of Lyonese weavers (Camille Pernon, Grand Frères, Chuard et C^{ie}, Bissardon, Bony et C^{ie}, &c.) for the use of Napoleon I, his family, and his household, including the Empresses Josephine and Marie Louise, and the King of Rome. In addition there are a few silks woven after the Restoration (1814). The whole period covers the first quarter of the 19th century, and perhaps a little longer.

Mobilier National.

200. WOOLLEN PILE CARPET, woven, in wool, with the Cross of the Legion of Honour (created 1802), surrounded by the eagles of the sixteen Cohorts of the Legion. Woven at Tournai. Period of the Emperor Napoleon I.

(Plate XLVI)

Mobilier National.

201. MAN'S CAP, dome-shaped, of purple satin, embroidered, in silver-gilt and silver thread, spangles and coloured silks, with symmetrical floral patterns. English; early 17th century.

Percival Griffiths, Esq.

202. PAIR OF LADY'S SLIPPERS ("Mules"), of linen closely embroidered, in silver-gilt and silver thread and coloured silks with rose-stems, and trimmed with pink silk ribbon and metal lace. English; first half of 17th century.

Percival Griffiths, Esq.

203. EMBROIDERED PANEL. The central medallion bears the crowned monogram of Mary, Queen of Scots (1542-1587), surrounded by roses, thistles, and lilies. Second half of 16th century. (Plate XXXVI.)

The Duke of Devonshire, K.G.

204. PANEL of crimson velvet, with applied pattern in silk brocade and embroidery. The initials E.S. (Elizabeth, Countess of Shrewsbury, 1520-1607). English; late 16th century. (Plate XXXVI)

The Duke of Devonshire, K.G.

205. PANEL of crimson velvet, with applied pattern in silk brocade and embroidery. In the middle a stag tripping (the Hardwick crest), surrounded by floral forms. English; late 16th century.

The Duke of Devonshire, K.G.

206-209. FOUR PANELS of embroidered velvet, originally blue. The initials E.S. (Elizabeth, Countess of Shrewsbury, 1520-1607), the date 1590, a pair of scales, and an astrolabe, with foliated design in outline. English; late 16th century.

The Duke of Devonshire, K.G.

210. TAPESTRY. Fishing (Spring). After Teniers. By J. van der Borgh. Flemish; late 17th century.

The Earl of Crawford and Balcarres, K.T.

211. TAPESTRY. The Pasture (Summer). After Teniers. By J. van der Borgh. Flemish; late 17th century. (Plate XLVII)

The Earl of Crawford and Balcarres, K.T.

212. TAPESTRY. Hunting (Autumn). After Teniers. By J. van der Borgh. Flemish; late 17th century.

The Earl of Crawford and Balcarres, K.T.

213. TAPESTRY. Pig killing (Winter). After Teniers. By J. van der Borgh. Flemish; late 17th century.

The Earl of Crawford and Balcarres, K.T.

On each of the above tapestries (210-213) are the arms and quarterings of the Archinto family of Milan.

214. TAPESTRY. Fishing. Woven by Jacques van der Borgh. Brussels; 18th century. *The Earl of Crawford and Balcarres, K.T.*

215. TAPESTRY. Fish market. Woven by Jacques van der Borgh. Brussels; 18th century. *The Earl of Crawford and Balcarres, K.T.*

216. TAPESTRY. The Vintage. Woven by Jacques van der Borgh. Brussels; 18th century. (Plate XLVIII)

The Earl of Crawford and Balcarres, K.T.

217-219. THE RHEIMS TAPESTRIES.

THE series of tapestries of the Life of the Virgin belonging to Rheims Cathedral are among the most famous in the world. Their association with the church in which the French kings for a period of ten centuries were crowned—the Westminster Abbey of France—gives them an unusual claim to attention. This interest has been deepened in our own day by those tragical sufferings of cathedral and city which

are a matter of recent history. But their appeal is not merely a sentimental one. Although begun some ten years after the opening of the 16th century, and not finished for more than twenty years after that, they may yet be placed among the great sets of mediaeval tapestries. Whether studied from the point of view of conception, design, or colour, they betray none of the insincerity which at times marks the early renaissance art of the north.

The donor was Robert de Lenoncourt, elected archbishop of Rheims in 1509. The set was presumably begun shortly after that event, and one of the panels bears the date 1531—the year before the archbishop's death. The history of the Patron Saint of the cathedral was chosen for representation. Fourteen panels, out of seventeen originally, have come down to modern days. Their abnormal height, exceeding 17 feet, is explained by the vast dimensions of the cathedral in which they were destined to be hung. The simple colouring and pleasant straightforward design give them a wonderful freshness and charm.

During the war the tapestries were removed to Toulouse for security.

The three panels which by an act of extraordinary generosity were shown in the Exhibition are the 6th, the 12th, and the 13th of the series, representing the “Virgin in the Temple; her perfections”, the Adoration of the Magi, and the Presentation of Christ in the Temple. (Plate II)

The Cathedral of Rheims.

220. SILK RIBBON. Stuart relic. “The glorious at last triumphant Prince Charles.” *The Misses Urquhart.*

221. “THE HOLY BIBLE.” Printed in London, 1699. The binding embroidered, in silver-gilt thread and coloured silks on silver thread ground, with a stag, leopard, and flowers.

Percival Griffiths, Esq.

222. “RELIQUIÆ SACRÆ CAROLINÆ.” Printed at the Hague, 1651. The binding embroidered, in metal thread and coloured silks, with two female figures carrying cornucopia and palm; also houses, plants, rabbit, squirrel, butterfly, &c. *Percival Griffiths, Esq.*

223. "THE HOLY BIBLE." Printed in London, 1660. The binding of cream-coloured satin embroidered, in metal thread and coloured silks, with portraits of King Charles II and his Queen Catherine of Braganza, flowers, and scrollwork. The fore-edge is painted with a floral design and the date 1662. There is a velvet carrying-bag of the Royal Tartan. *Percival Griffiths, Esq.*

224. "THE WHOLE BOOKE OF PSALMES." Printed in London, 1643. The binding of white satin, embroidered, in silver-gilt thread and coloured silks, with two female portraits and blossoms.

Percival Griffiths, Esq.

225. "THE THIRD PART OF THE BIBLE." Printed in London, 1614. The binding of cream-coloured satin, embroidered, in silver-gilt and silver thread, seed pearls and coloured silks, with rose and vine stems, blossoms, animals, birds, and insects.

Percival Griffiths, Esq.

226. "THE HOLY BIBLE." Printed in London, 1638. The binding embroidered, on both sides, in coloured silks on a silver thread ground, with the Adoration of the Magi. *Percival Griffiths, Esq.*

227. "SUPPLICATIONS OF SAINTS." Printed in London, 1630. The binding embroidered, in silver-gilt thread and coloured silks on a silver thread ground, with flowering plants and blossoms.

Percival Griffiths, Esq.

228. "THE WHOLE BOOK OF DAVID'S PSALMES." Printed in London, 1635. The binding, embroidered in silver-gilt and silver thread and coloured silks on a silver thread ground.

Percival Griffiths, Esq.

229. NOTE-BOOK, with embroidered binding and engraved silver clasps. Figures of the Evangelists, SS. Matthew and Mark, within ovals; the clasps engraved with the Four Evangelists. English; early 17th century. (Plate XXXIV)

F. A. Rawlence, Esq.

230. MAT, woollen pile. Asia Minor; 17th century.

G. Mounsey, Esq.

231. COVERLET of linen, embroidered with red silk. Phœnix, in the middle, surrounded by figures of horsemen, animals, birds, and foliated ornament. Portuguese (probably embroidered in the East); early 17th century. *Lady Jekyll, D.B.E.*
232. CARPET, woollen pile. Palmette pattern. Indo-Persian; early 17th century. *G. Mounsey, Esq.*
233. COVER of velvet brocade. Turkish; 16th century. *G. Mounsey, Esq.*
234. CARPET, woollen pile. Floral pattern. Turkish; 16th or 17th century. *G. Mounsey, Esq.*
235. HANGING, silk, embroidered with chenille. Spanish or Portuguese; about 1700. *Lady Horner, O.B.E.*
- 236-241. VELVET BROCADES. Turkish; 16th century. *G. Mounsey, Esq.*
- 242-244. THREE TAPESTRY PANELS for Upholstering, with bunches of flowers on a rose-damask ground. These belong to the set described earlier in this catalogue (65-72). Gobelins; late 18th century. *The Duke of Portland, K.G.*
245. WOOLLEN TAPESTRY RUG, woven at Aubusson in 1833. Birds drinking from a vase. *The Duke of Portland, K.G.*
246. FIRE-SCREEN, with panel of silk embroidery. Napoleon I in a car of triumph. From the Palace of the Tuilleries. French; early 19th century. (Plate XXXIX) *Sir Isidore Spielmann, C.M.G.*
247. FIRE-SCREEN, with panel of Tapestry. An oval enclosing a figure of Cupid, in a setting of birds, baskets of flowers, leafy scrolls, and festoons of roses and tasselled cords. French; middle of 18th century. (Plate XXXIX) *The Viscountess Harcourt, G.B.E.*
248. FOLDING-SCREEN of Tapestry, and two Chairs, upholstered with Tapestry. On the former is a figure of Cupid; the backs of the

chairs show respectively a boy and a girl in a landscape. French ; late 18th century. (Plate L) *The Earl of Jersey.*

249. FOLDING-SCREEN, with panels of Tapestry. Figures in landscapes and pairs of birds. French ; middle of 18th century. (Plate XLIX) *The Earl of Crawford and Balcarres, K.T.*

250-258. THREE SETTEES and six Chairs, upholstered with Tapestry. Figures of children in landscapes. French ; middle of 18th century. (Plate XLIX) *The Earl of Crawford and Balcarres, K.T.*

259. SETTEE and eight Chairs, upholstered with Tapestry. Vases of flowers and floral festoons. French ; late 18th century. (Plate L) *L. Lowenstein, Esq.*



58. TAPESTRY. Death of Hercules on Mount Oeta. Flemish; early 16th century.

His Majesty the King.

Copyright of His Majesty the King.



217. TAPESTRY. "The Virgin in the Temple; her perfections."
Between 1509 and 1531.
The Cathedral of Rheims.



2. TAPESTRY. "Une Danse de Bergers et de Bergères." Gobelins;
between 1693 and 1705.

Mobilier National.



7. TAPESTRY. "La Chaste Susanne." Gobelins; between 1715 and 1731.
Mobilier National.

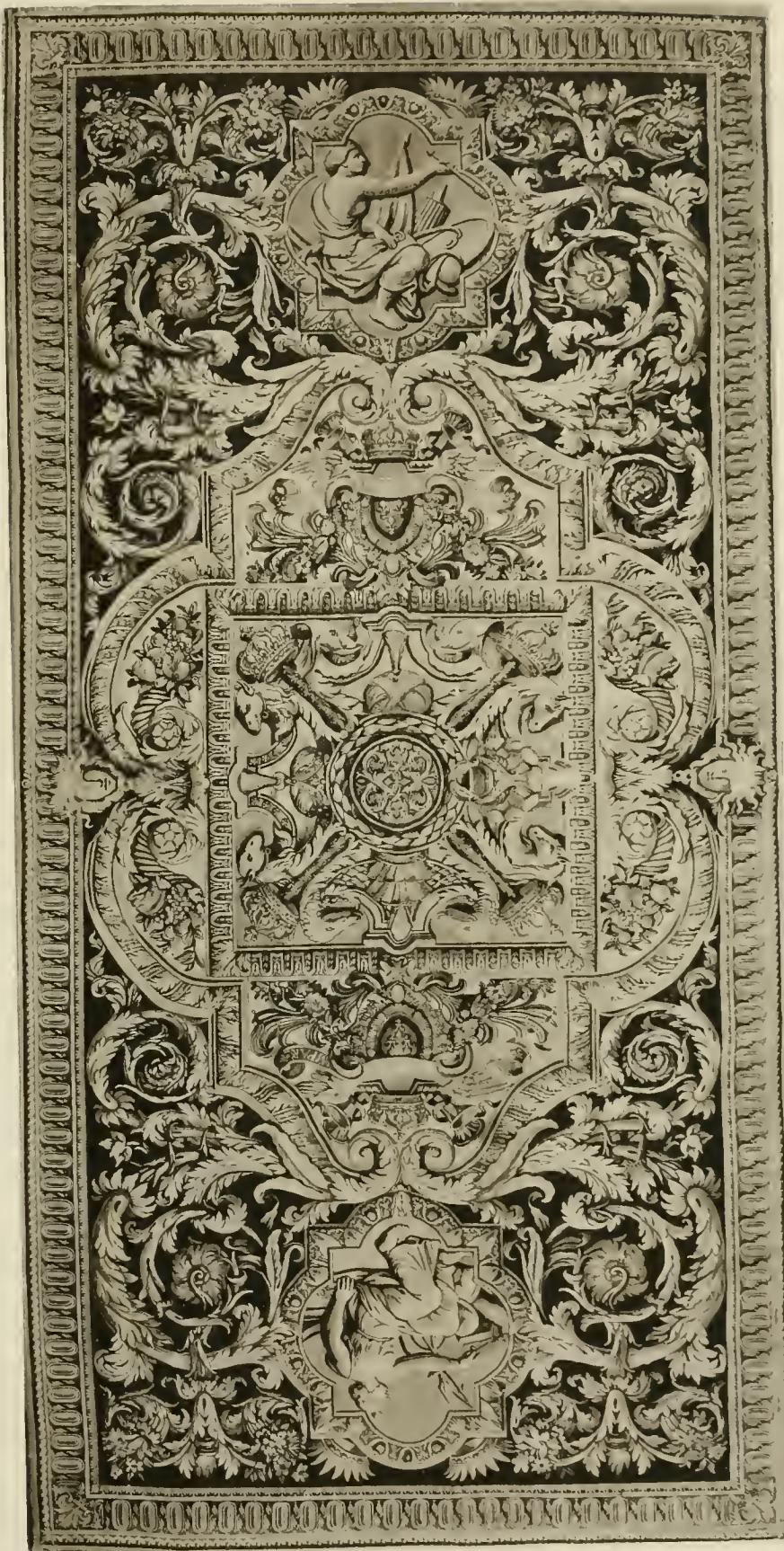


10. TAPESTRY. The Wrath of Achilles. Gobelins; between 1722 and 1733.

Mobilier National.



12. TAPESTRY. SUMMER. Gobelins; between 1686 and 1691.
Mobilier National.



24. CARPET. Woven at the Savonnerie factory in the reign of Louis XIV.

Mobilier National.



28. TAPESTRY. A School for Boys and Girls. Flemish; 17th century.

M. Verdrenu.



32. TAPESTRY. The Last Judgement. Flemish; early 16th century.

M. Demotte.

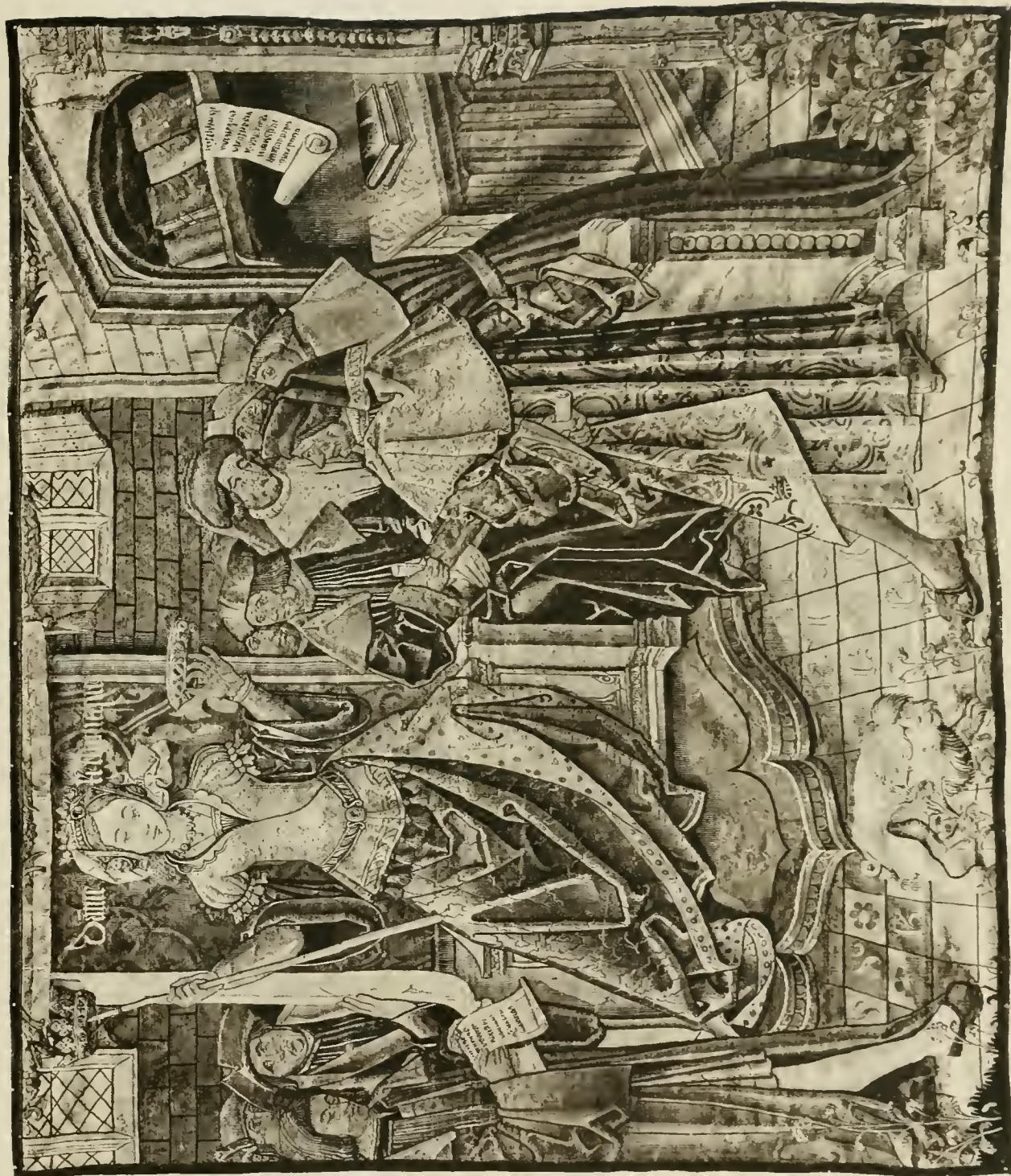


33. TAPESTRY. The Adoration of the Magi. Flemish; early 16th century.

M. Demotte.



35. TAPESTRY. Falconry. Franco-Flemish; early 15th century.
Musée des Arts Décoratifs, Paris.



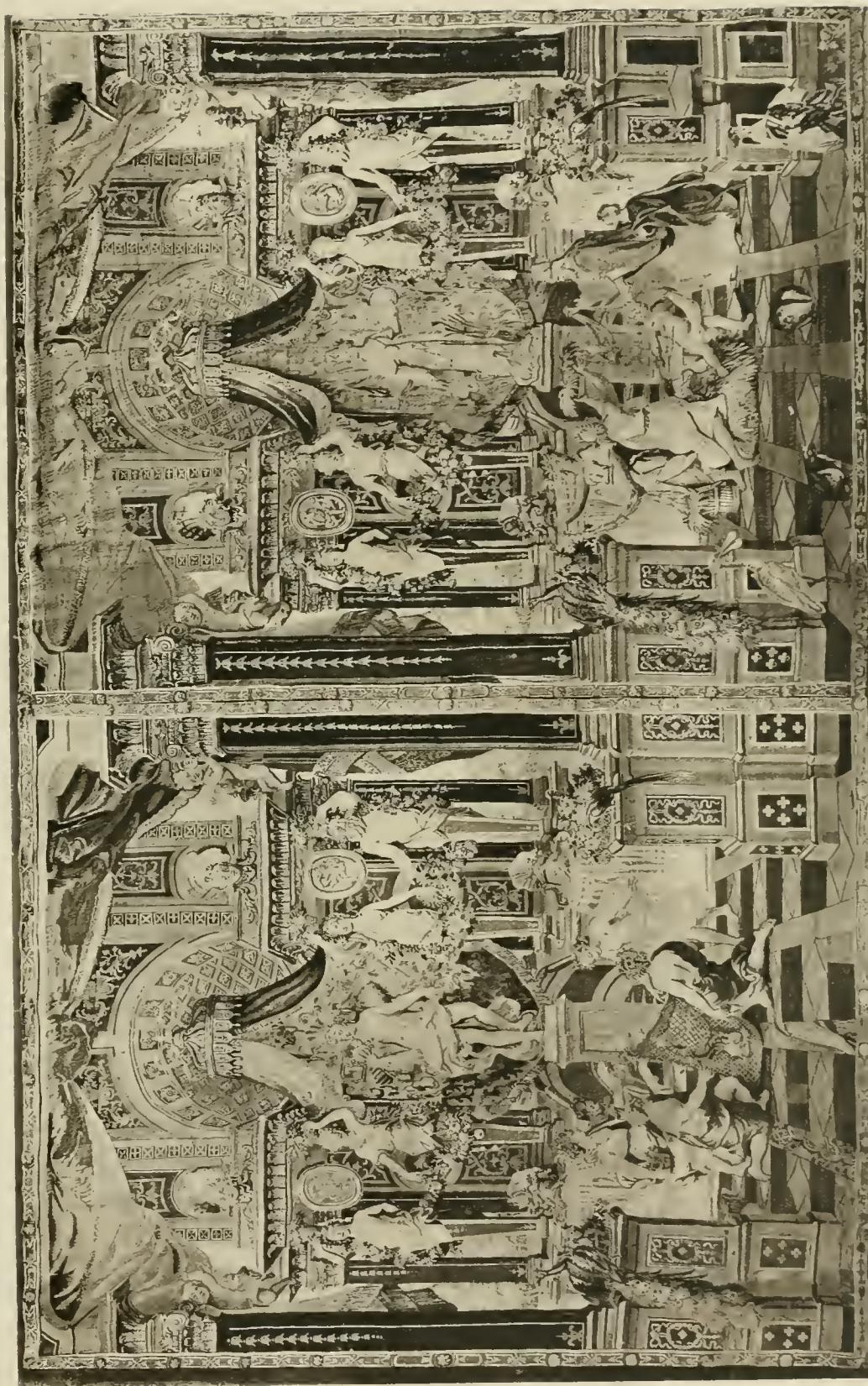
38. TAPESTRY. Rhetoric. Franco-Flemish; early 16th century.

Musée des Arts Décoratifs, Paris.



39. TAPESTRY. Vertumnus and Pomona. After François Boucher. Beauvais; middle of 18th century.

M. Reinach.



42, 43. TAPESTRY. Amphitrite and Ceres. French; about 1700.

M. Larcade.



49. TAPESTRY. "Le Départ pour la Pêche." After François Boucher.
Beauvais; middle of 18th century.

M. Stettiner.



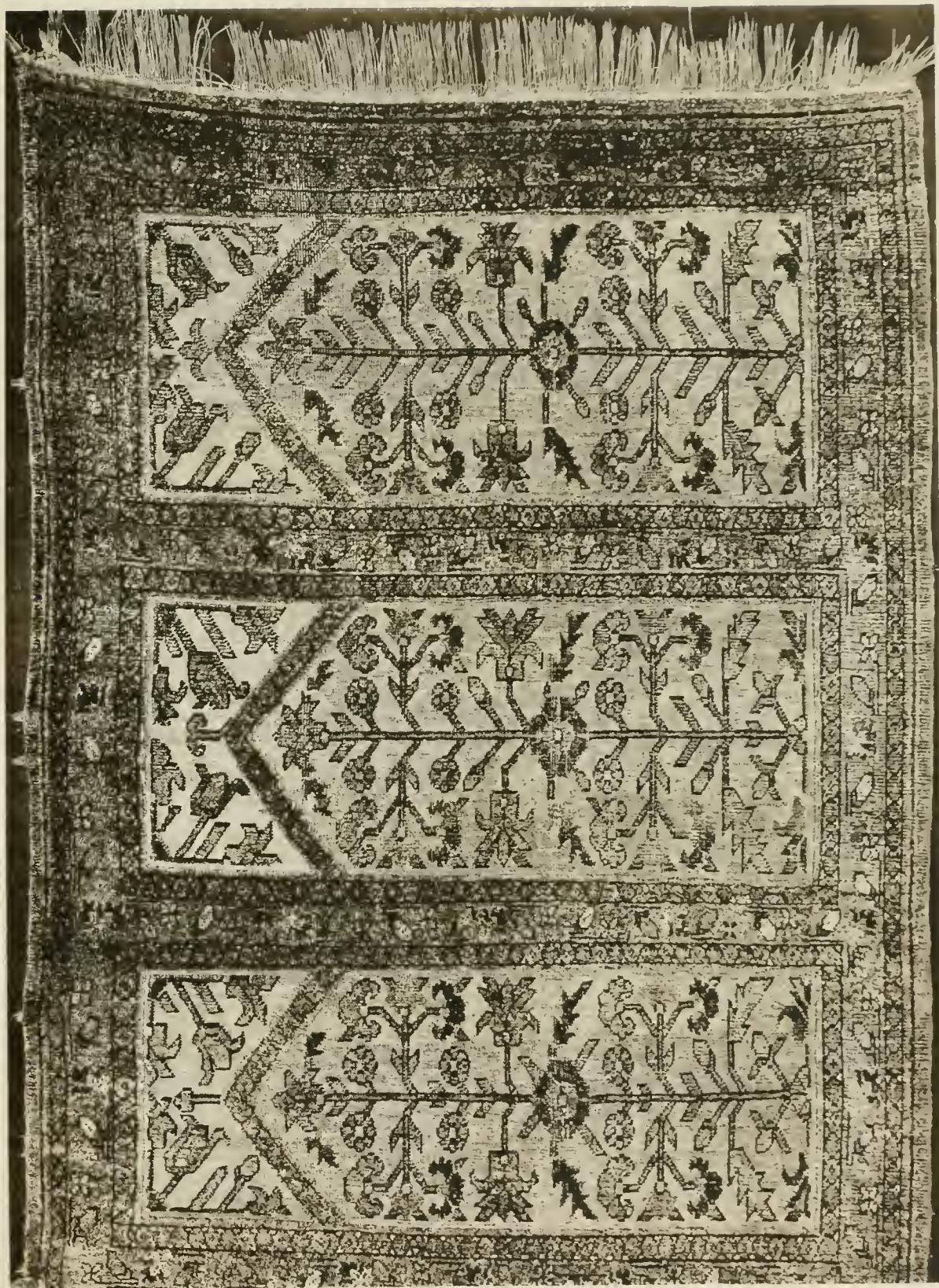
51. TAPESTRY. "La Tente Du Vivandier." After François Casanova. Beauvais; late 18th century.
M. Wildenstein.



52. WOOLLEN PILE CARPET. English; 17th century.
The Countess of Portsmouth.



53. WOOLLEN PILE CARPET. Persian;
16th century.
The Earl of Ilchester.



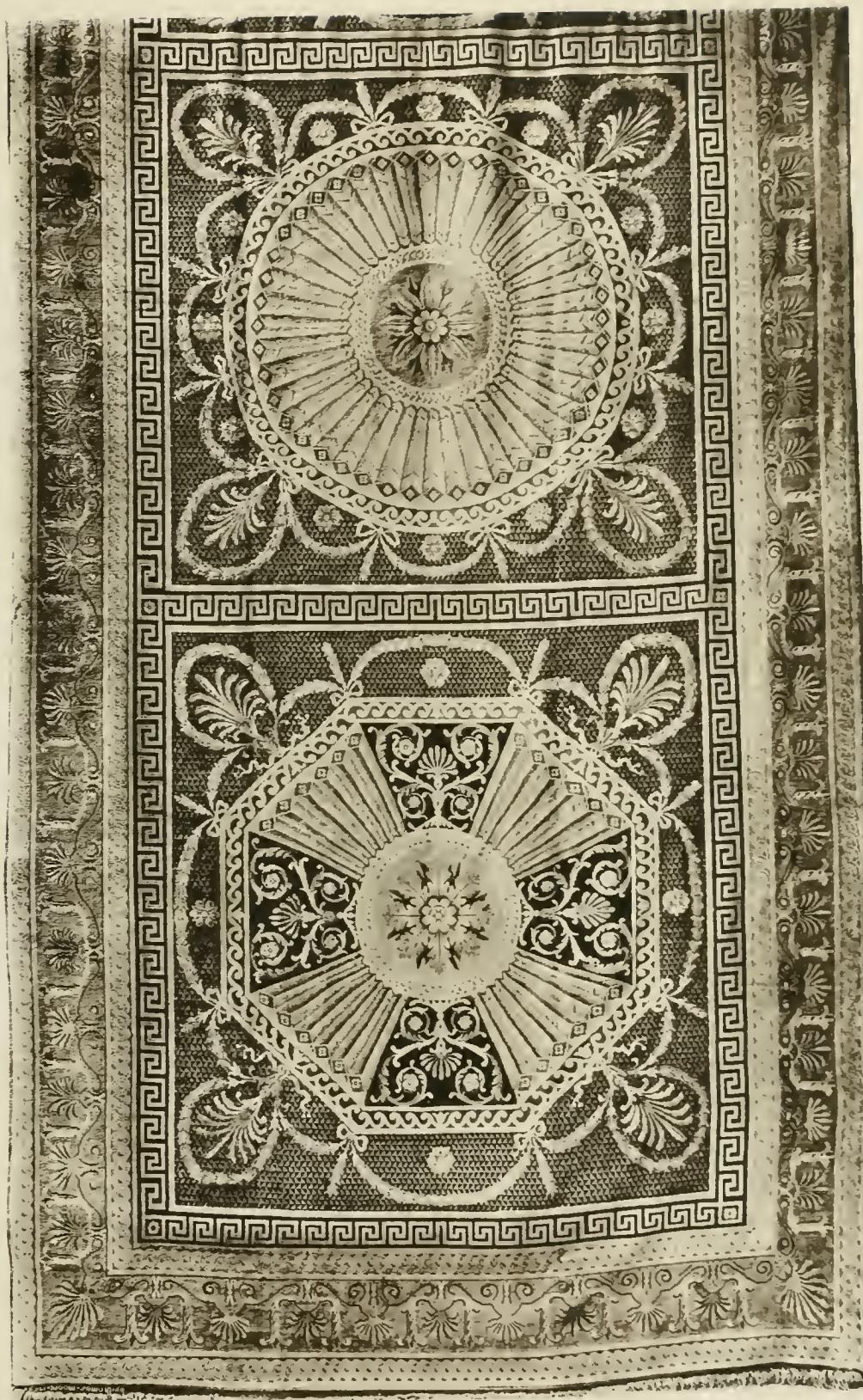
54. SILK PILE CARPET (portion), on a ground of gold and silver thread. Chinese.

Lady Cunliffe.



55. WOOLLEN PILE CARPET. Persian; 17th century.

R. H. Benson, Esq.

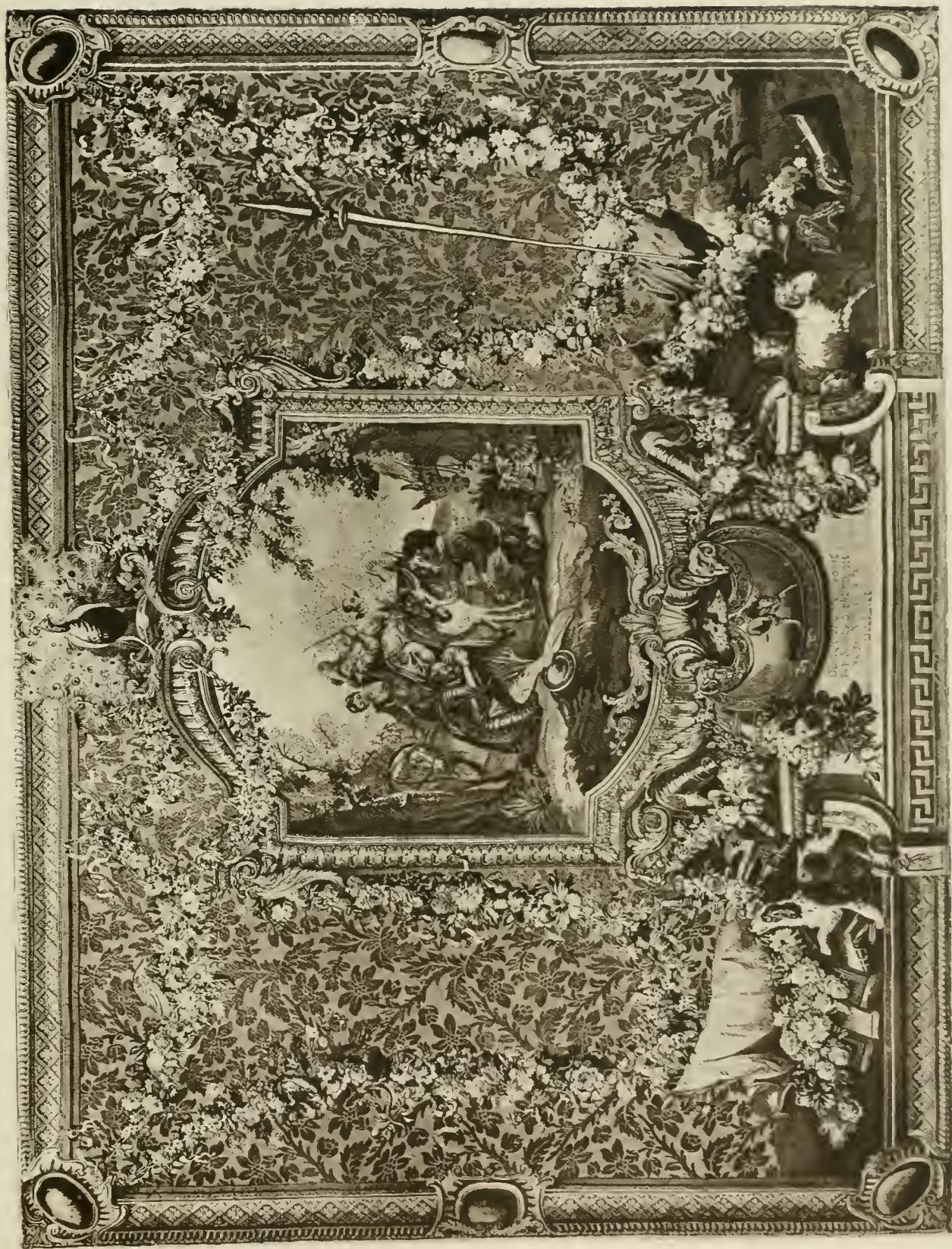


57. WOOLLEN PILE CARPET (portion). English
(Moorfields); 1769.

The Duke of Northumberland, M.V.O.



59. TAPESTRY. History of Charlemagne. Flemish; second half of 15th century.
Major the Hon. J. J. Astor.



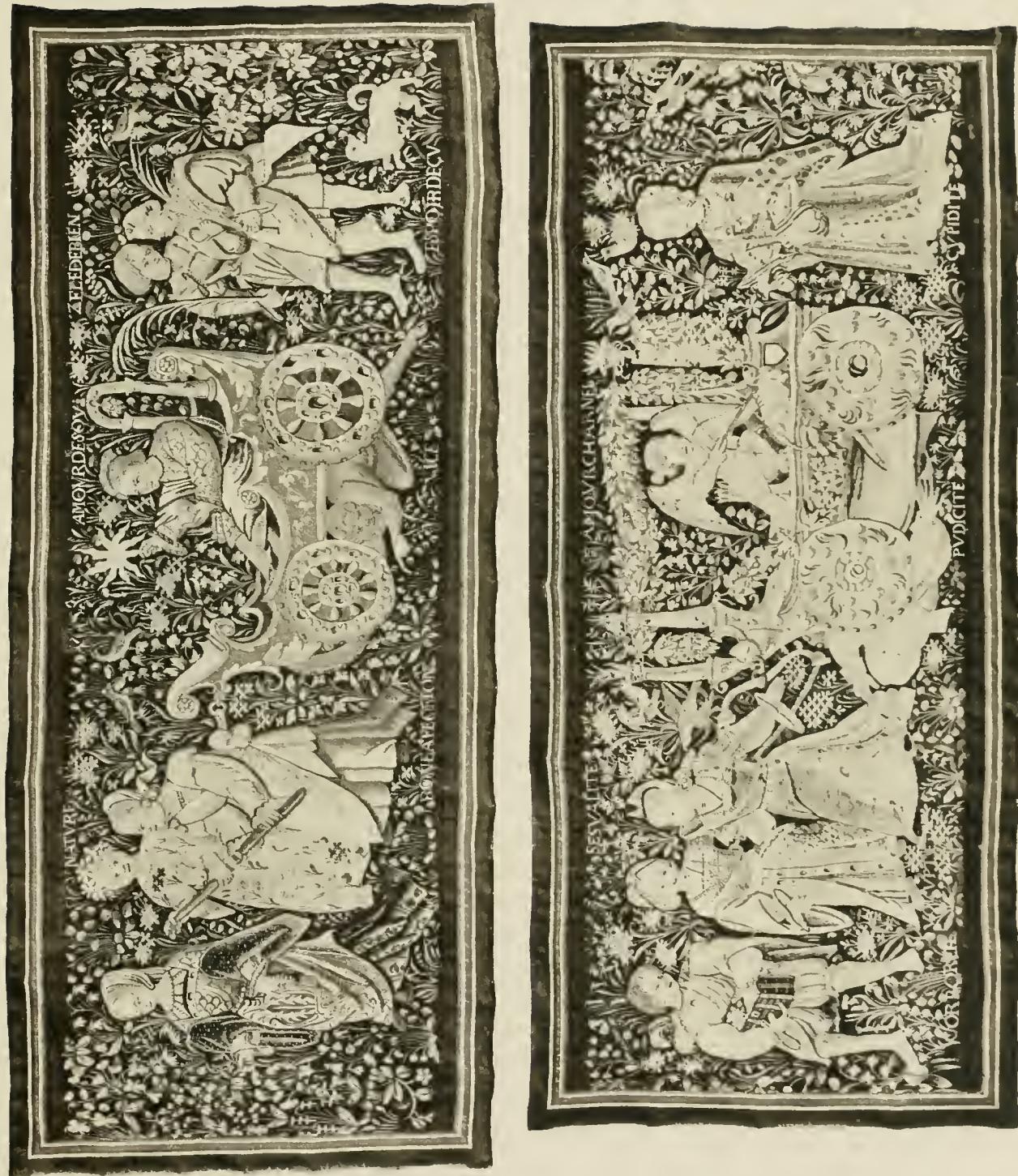
60. TAPESTRY. "La Fausse Dulcinée." By Cozette. Gobelins; 1770.

The Duke of Rutland, K.G.



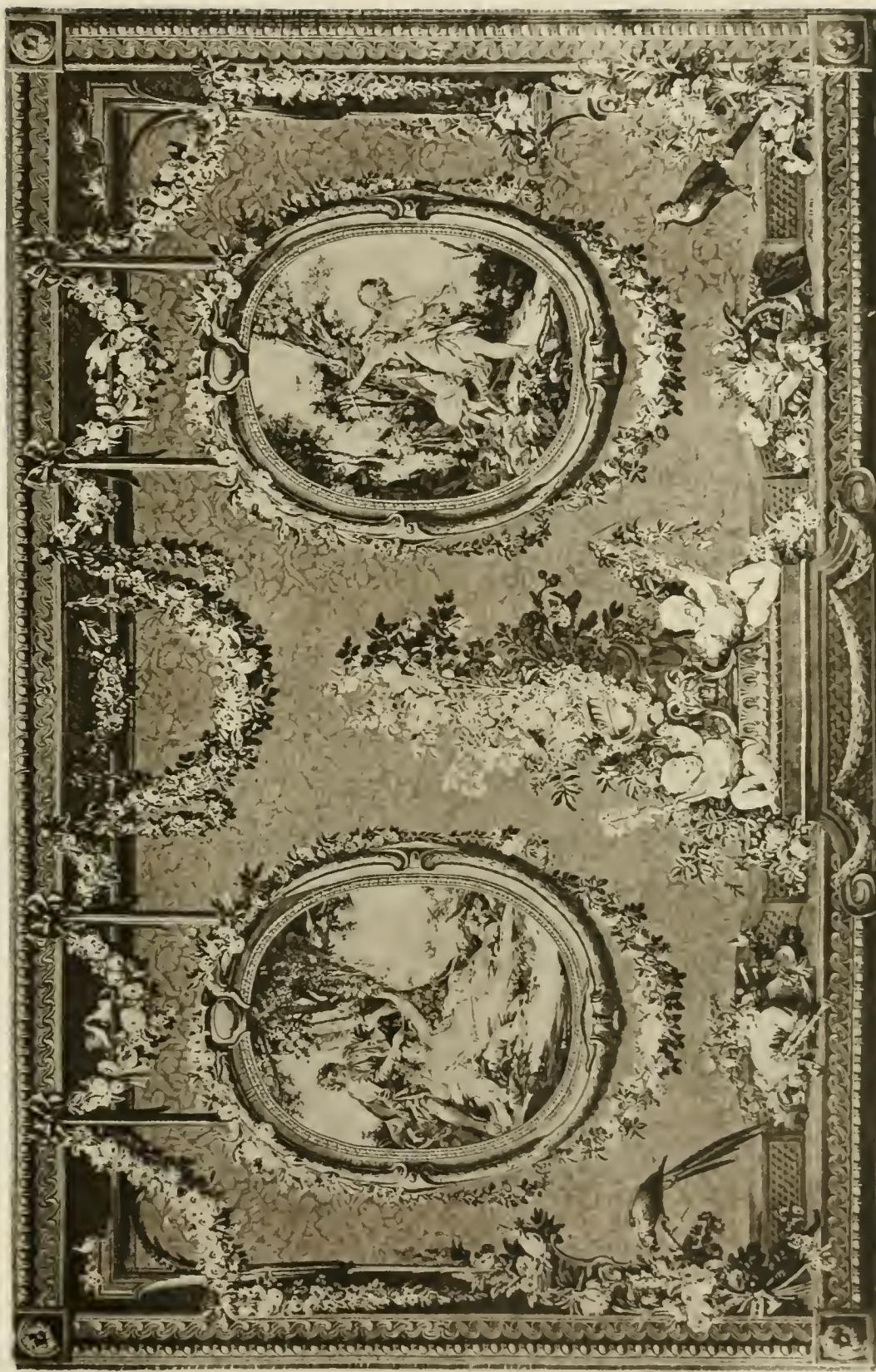
61. TAPESTRY. The Tonsure. Flemish; middle of 15th century.

Miss Enid Du Cane.



63. TAPESTRY PANELS. The Virtues and Vices. Franco-Flemish; 16th century.

Major the Hon. J. J. Astor.



65. TAPESTRY. "Les Tentures de François Boucher." By James Neilson. Gobelins; 1783.
The Duke of Portland, K.G.



72. SETTEE AND FIRE-SCREENS covered with Tapestry. The tapestry,
Gobelins of the late 18th century.

The Duke of Portland, K.G.



73. TAPESTRY. "The Naked Boys." Mortlake; 17th century.
The Duke of Rutland, K.G.



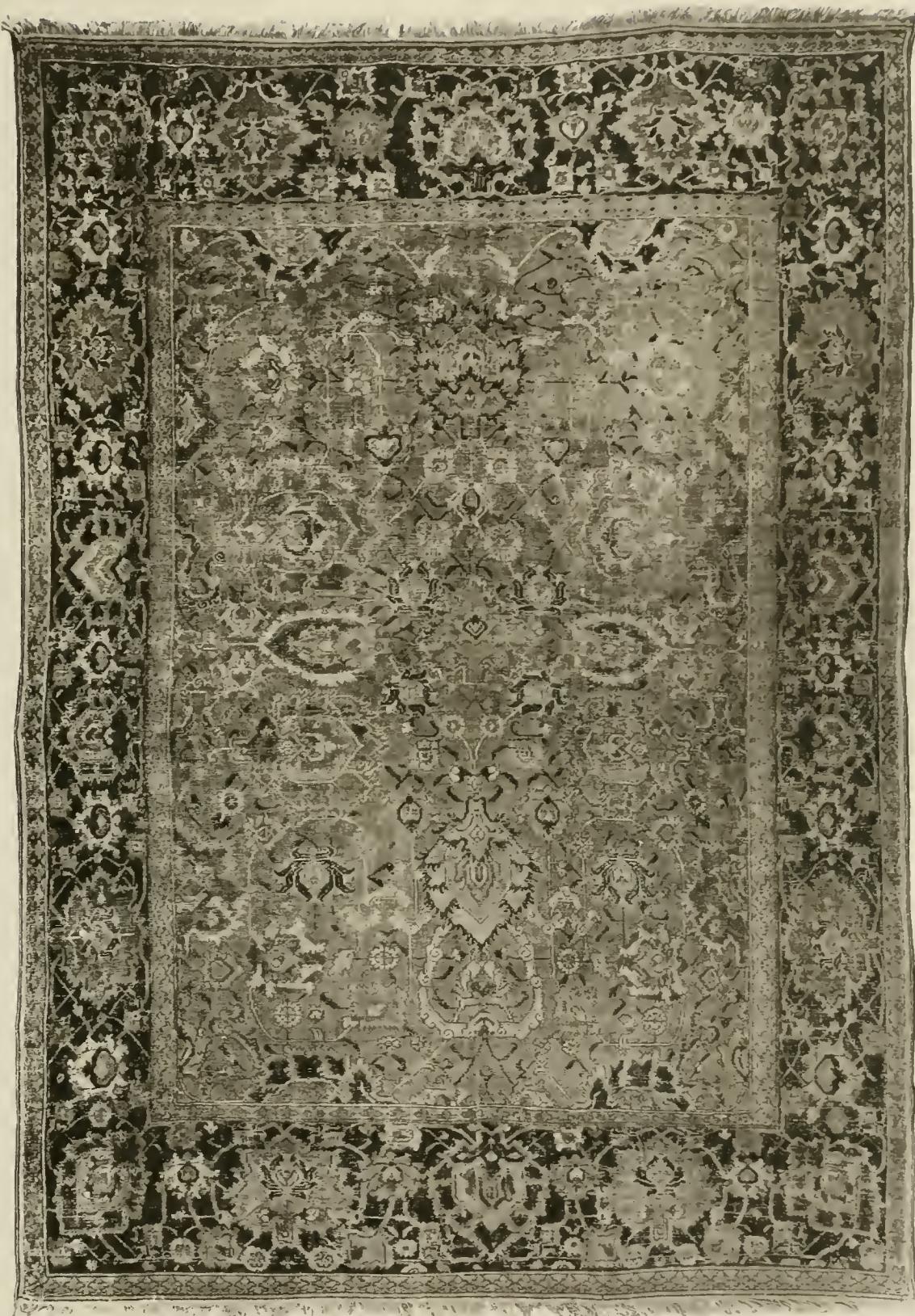
77. TAPESTRY. History of Moses. Brussels; 17th century.

J. Pierpont Morgan, Esq.



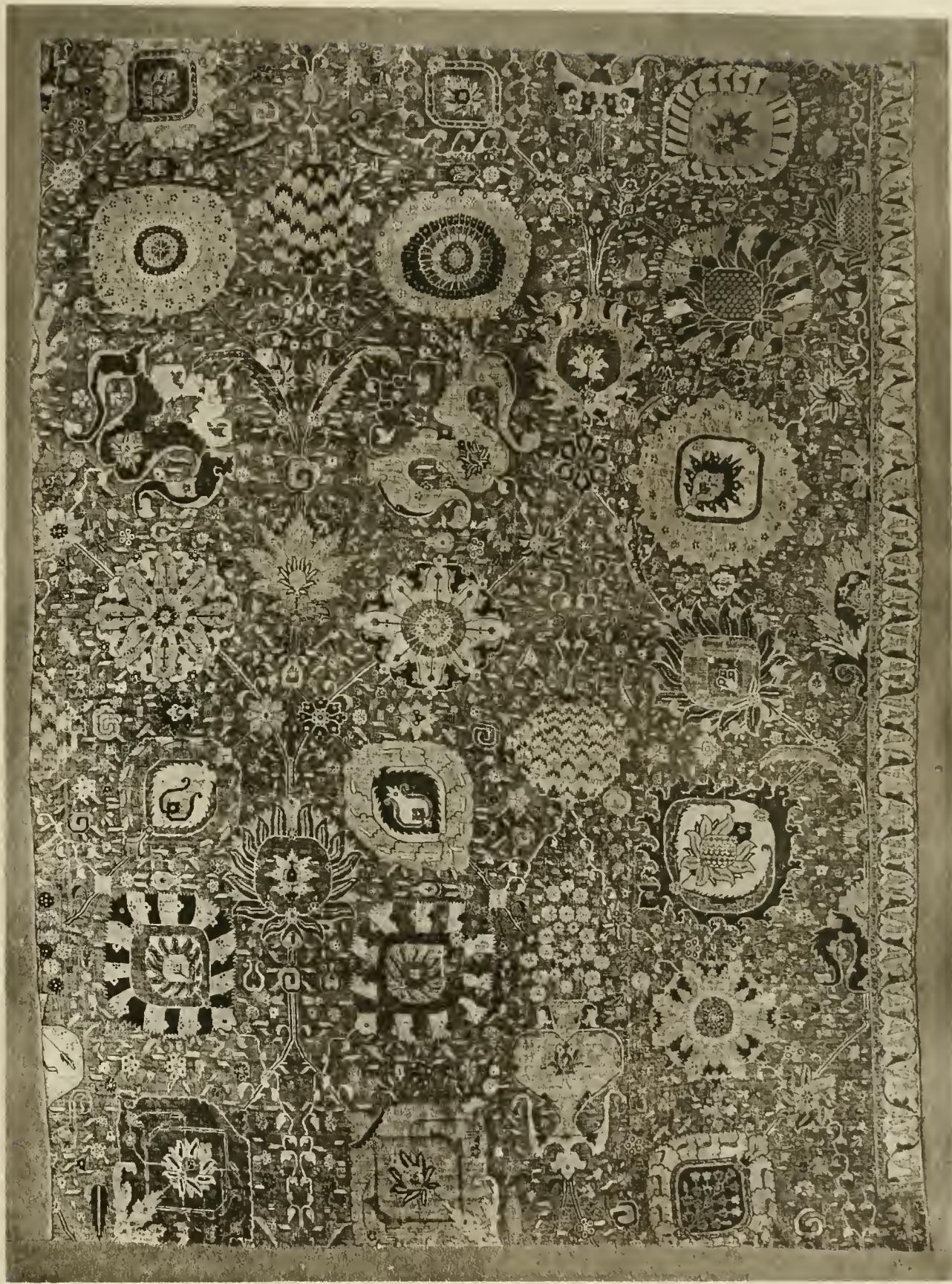
79. TAPESTRY. Europa and the Bull. Gobelins; first half of 18th century.

Captain Geoffrey Darley.



80. WOOLLEN PILE CARPET. Persian; 17th century.

G. Mounsey, Esq.



83. WOOLLEN PILE CARPET. Persian; 17th century.
Sir Isidore Spielmann, C.M.G.



88, 89. EMBROIDERED LEATHER GLOVES. English; late 16th to early 18th century.

Robert Spence, Esq.

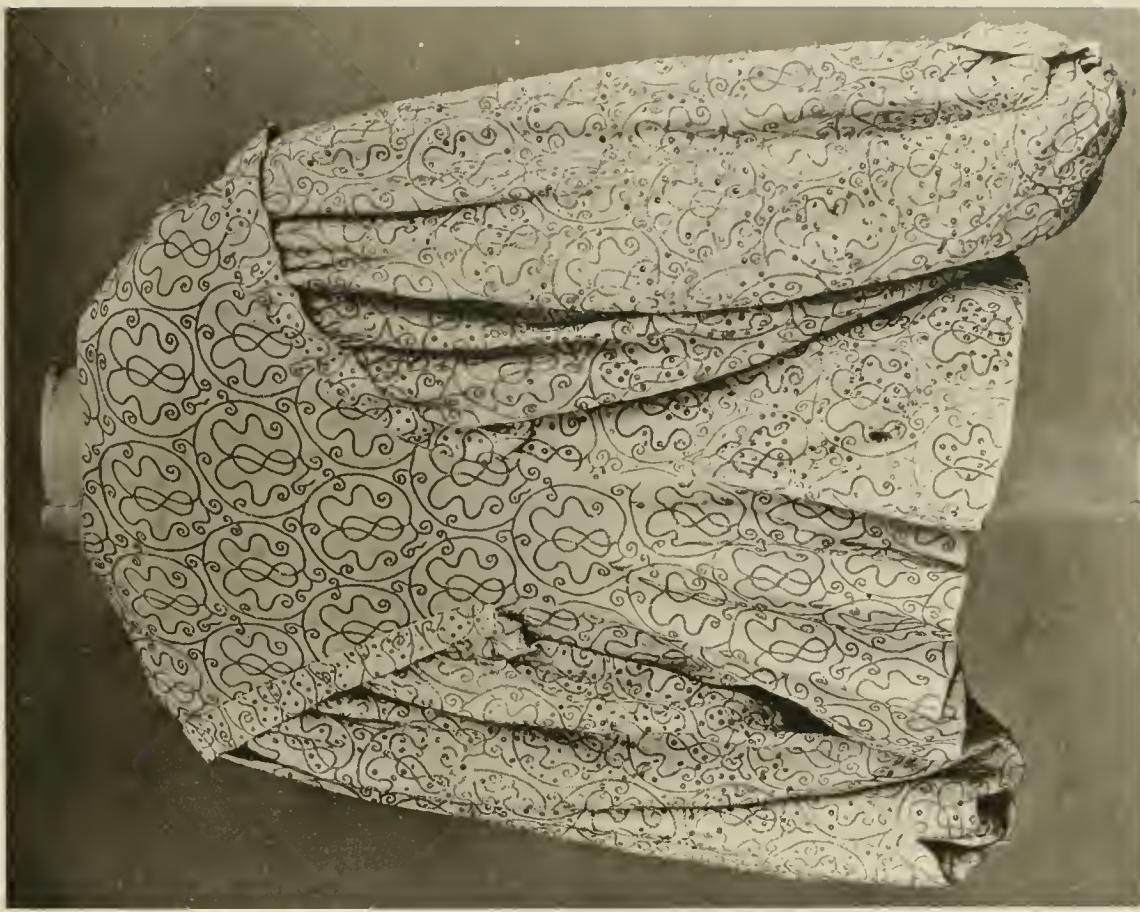




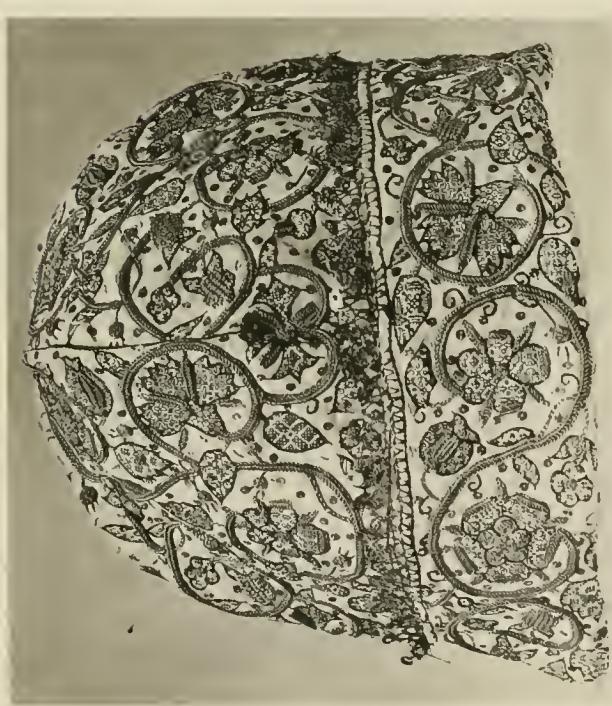
100. BIBLE (London, 1648) and METRICAL PSALMS (Edinburgh, 1652) with embroidered binding.
The Misses Urquhart.

90. EMBROIDERED GLOVE, English; early 17th century.
W. A. Macknight, Esq.

229. NOTE-BOOK, with embroidered binding. English; early 17th century.
F. A. Rawlence, Esq.



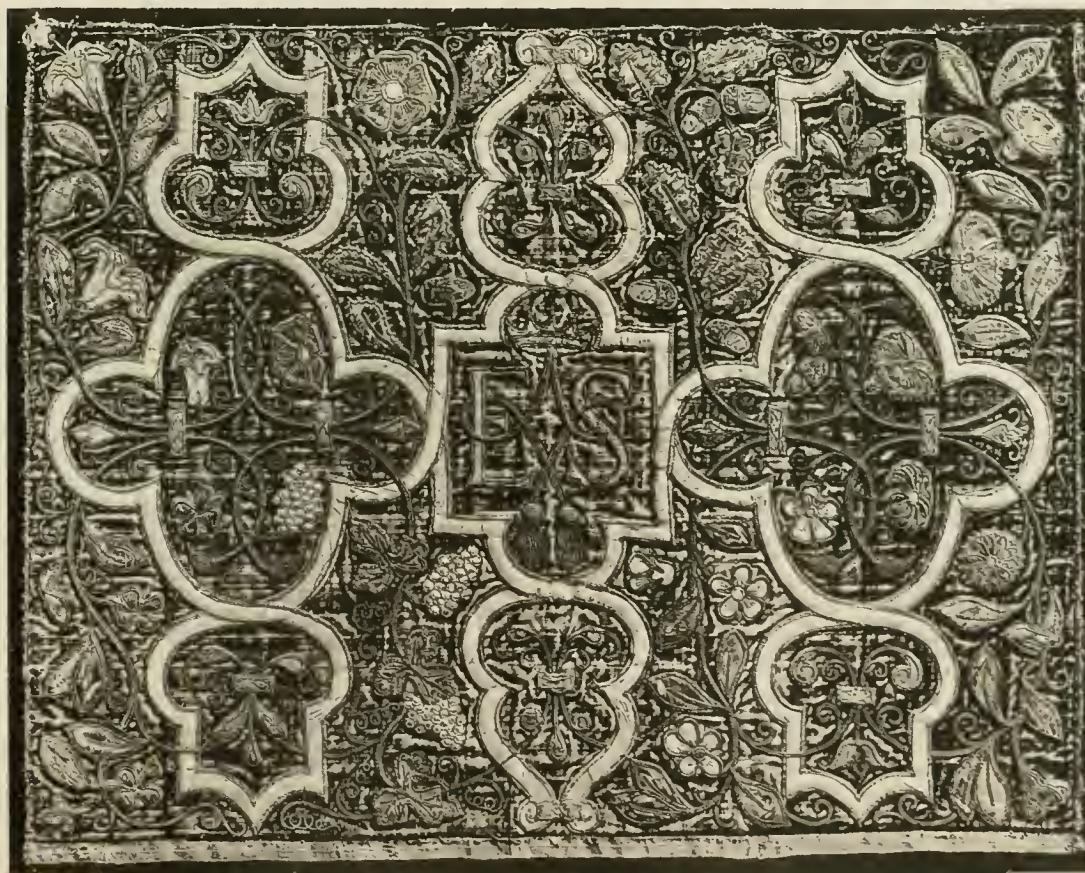
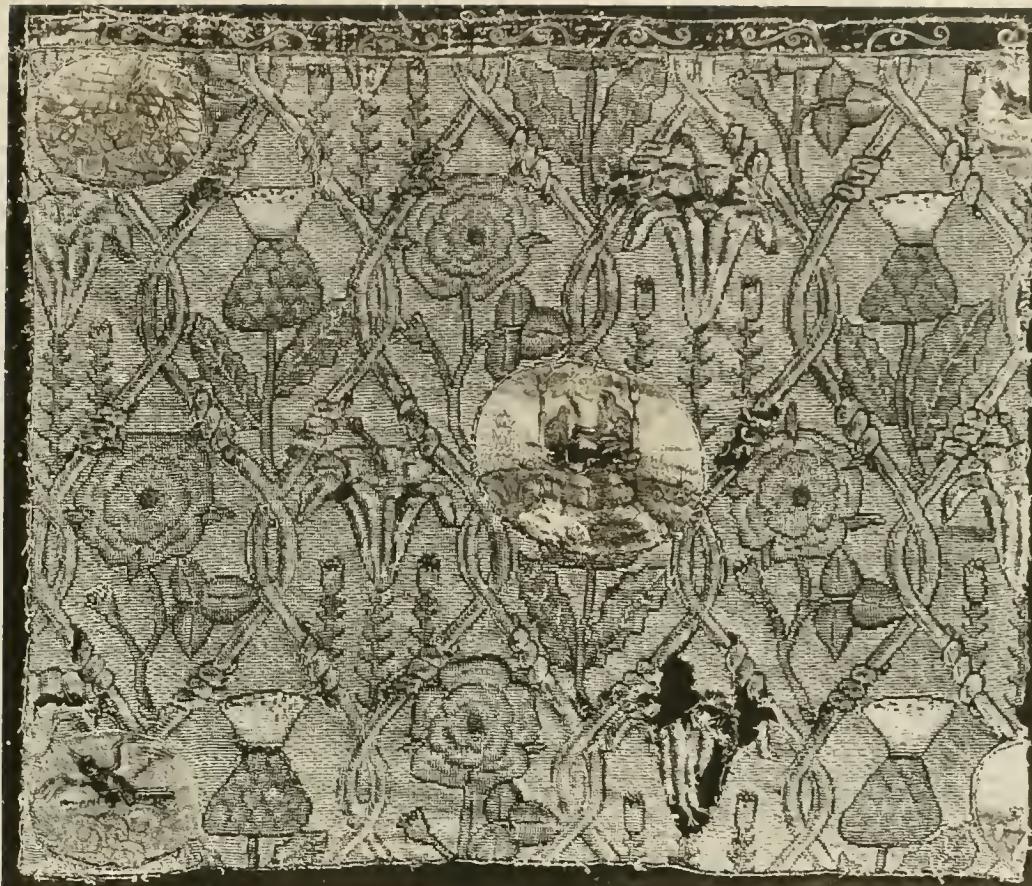
91. EMBROIDERED LINEN TUNIC. English;
early 17th century.
Sir William Lawrence, Bart.



92. EMBROIDERED LINEN CAP. English;
early 17th century.
Sir William Lawrence, Bart.

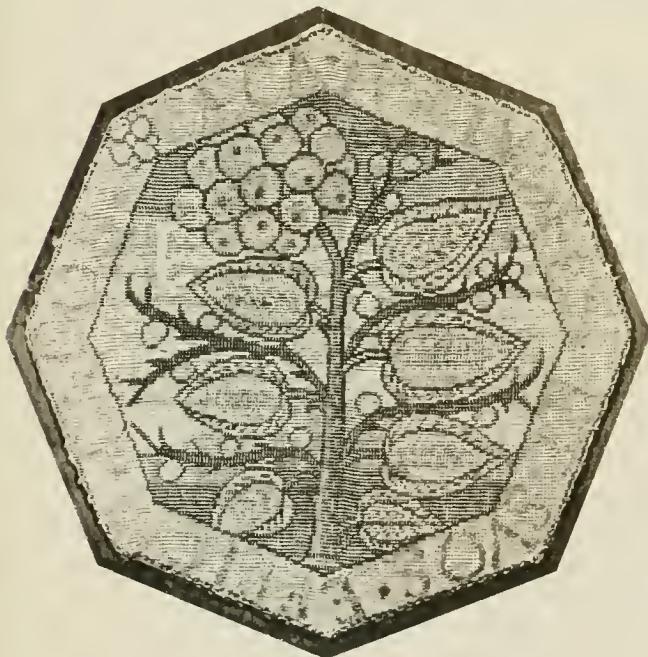
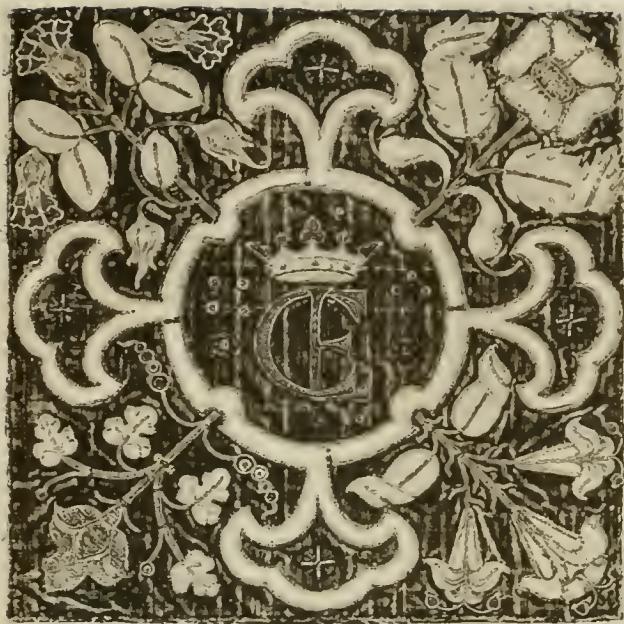


95. EMBROIDERED LINEN CAP. English;
late 16th or early 17th century.
Sir William Lawrence, Bart.



203, 204. EMBROIDERED PANEL, with monogram of Mary, Queen of Scots. APPLIQUÉ WORK VELVET PANEL, with the initials of Elizabeth, Countess of Shrewsbury; 16th century.

The Duke of Devonshire, K.G.



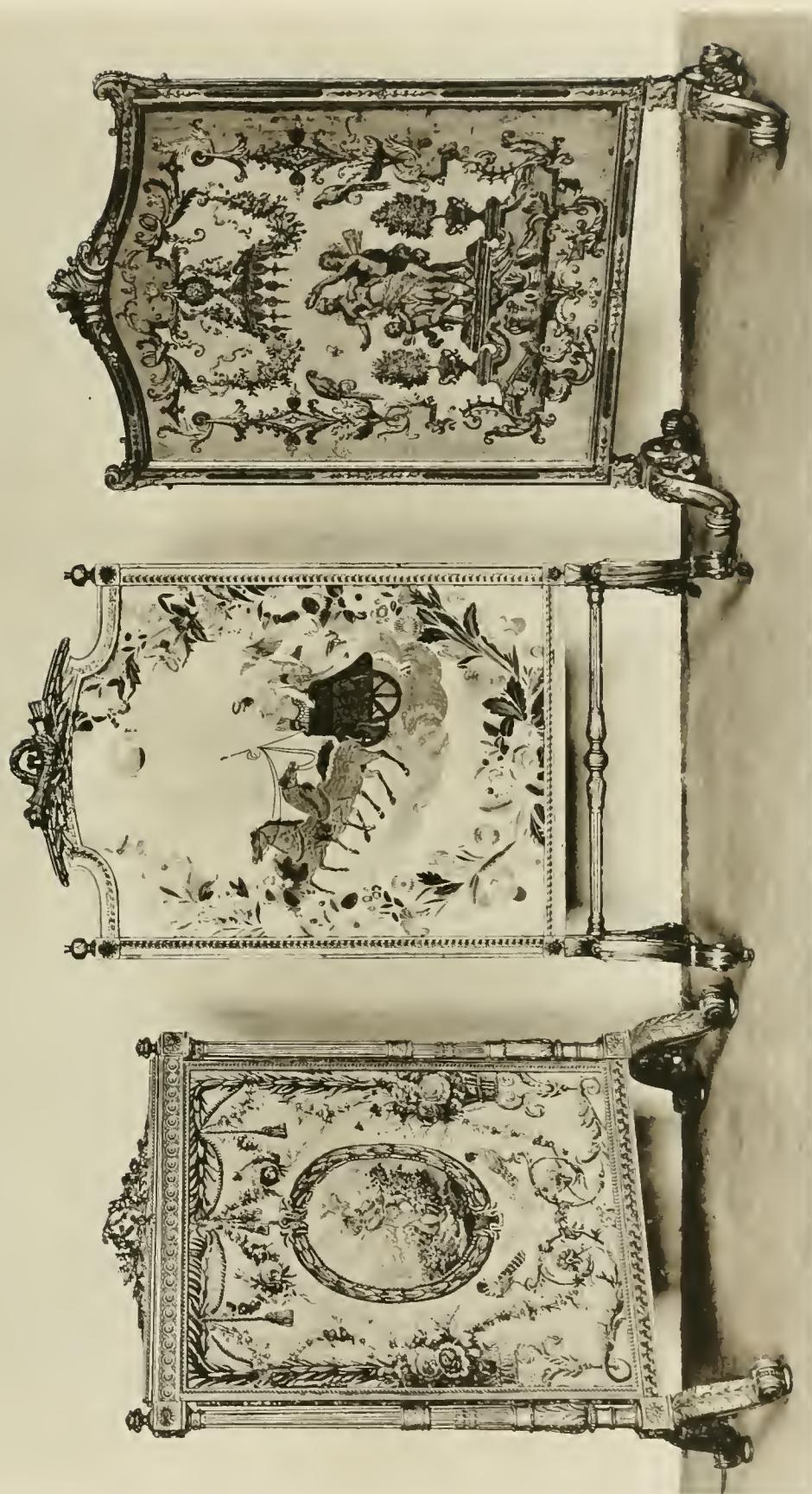
101, 102, 105, 106. PANELS OF EMBROIDERED VELVET; PANELS OF
EMBROIDERED CANVAS with Latin mottoes. English; late
16th century.

The Duke of Devonshire, K.G.



122. SCREEN OF BEAUVASIS TAPESTRY, after J. B. Oudry.
Middle of 18th century.

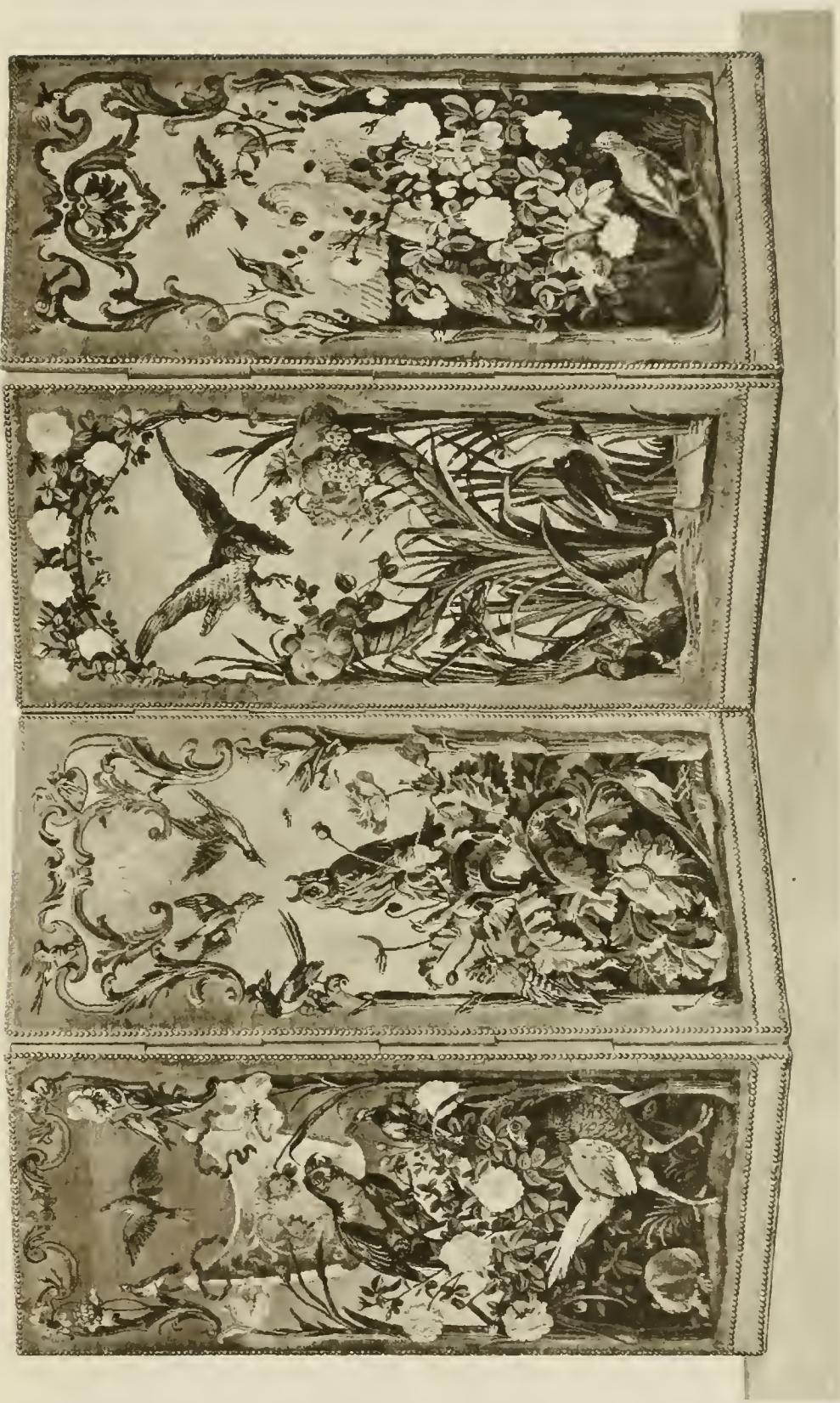
M. Larcade.



123. FIRE-SCREEN OF TAPESTRY. French; middle of 18th century.
M. Lehman.

246. FIRE-SCREEN OF SILK EMBROIDERY. Napoleon I in a car of triumph. French; early 19th century.
Sir Isidore Spielmann, G.M.G.

247. FIRE-SCREEN OF TAPESTRY. French; middle of 18th century.
The Viscountess Harcourt, G.B.E.



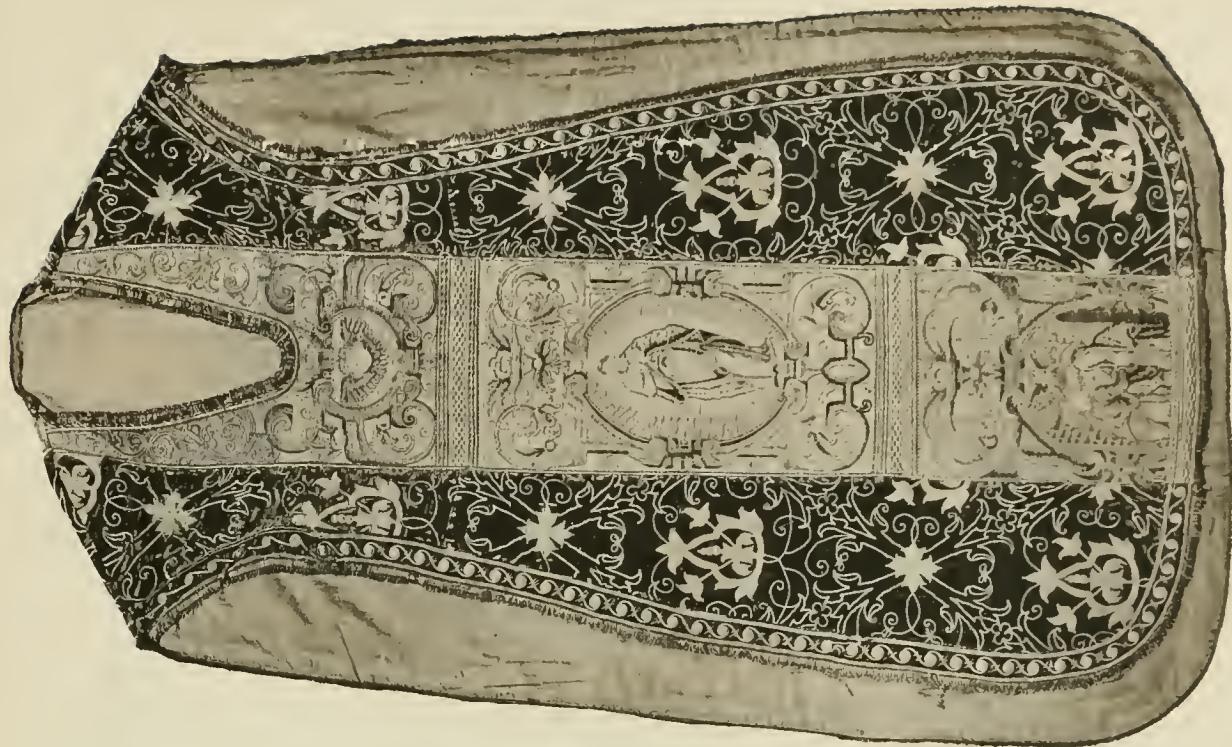
124. SCREEN, with four Savonnerie panels, knotted in woollen pile. Period of Louis XV.

M. Larcade.



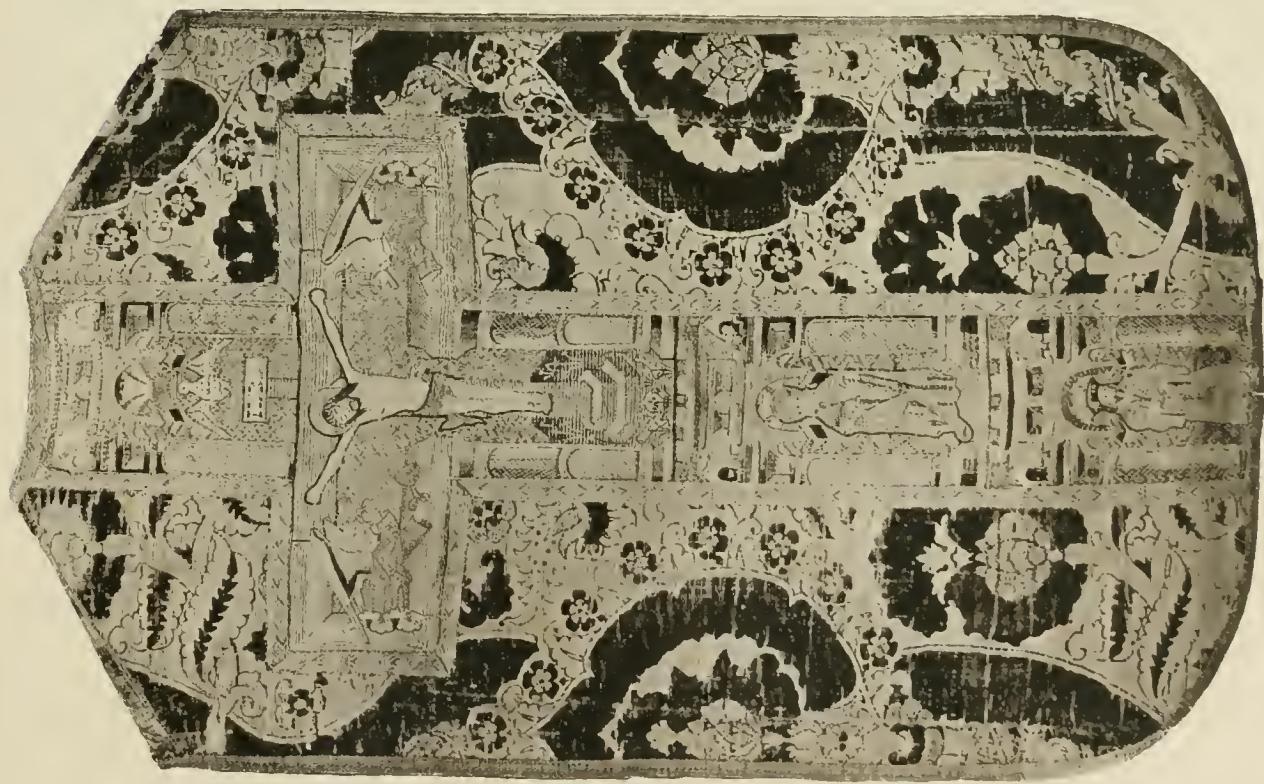
127, 128. TAPESTRY PANELS, with figure subjects. Beauvais; second half of 18th century.

M. Guérault.



138. CHASUBLE (front) of embroidered velvet.
Spanish; 16th century.

M. D'lore.



139. CHASUBLE (back) of velvet brocade, with embroidered orphrey. English embroidery;
early 16th century.

M. Saville Seligman.



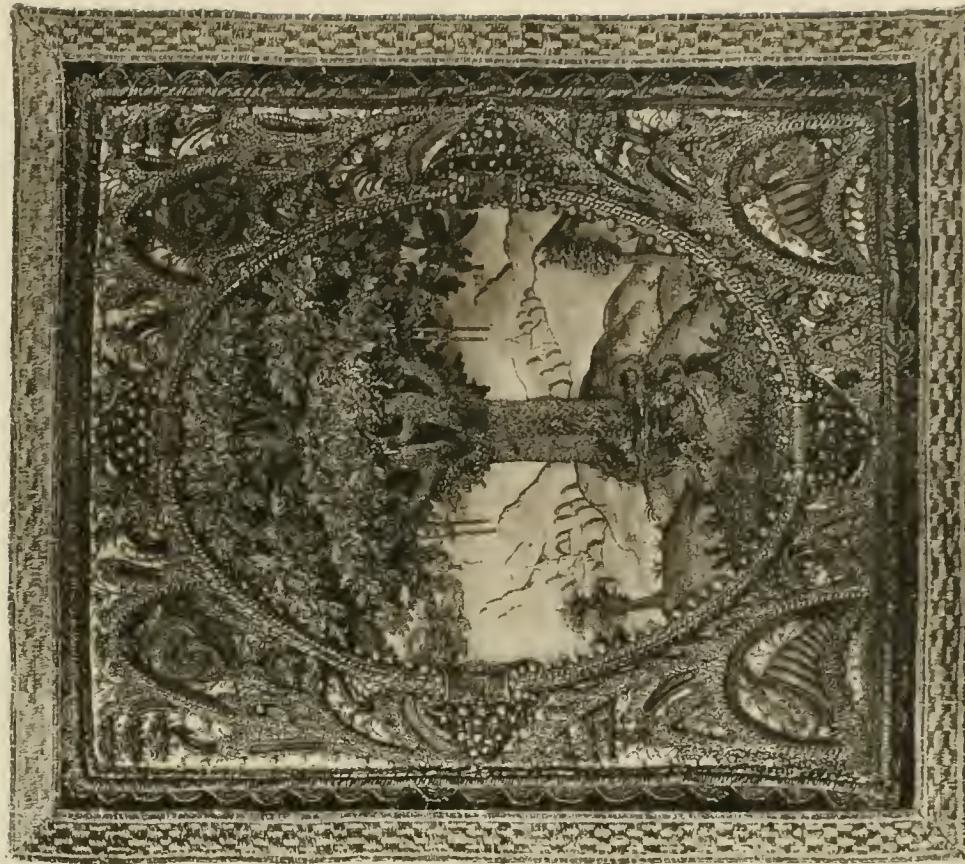
152. BROCADE JACKET. Worn by Charles, Comte de Blois, at the battle of Auray in 1364.

M. Chappée.



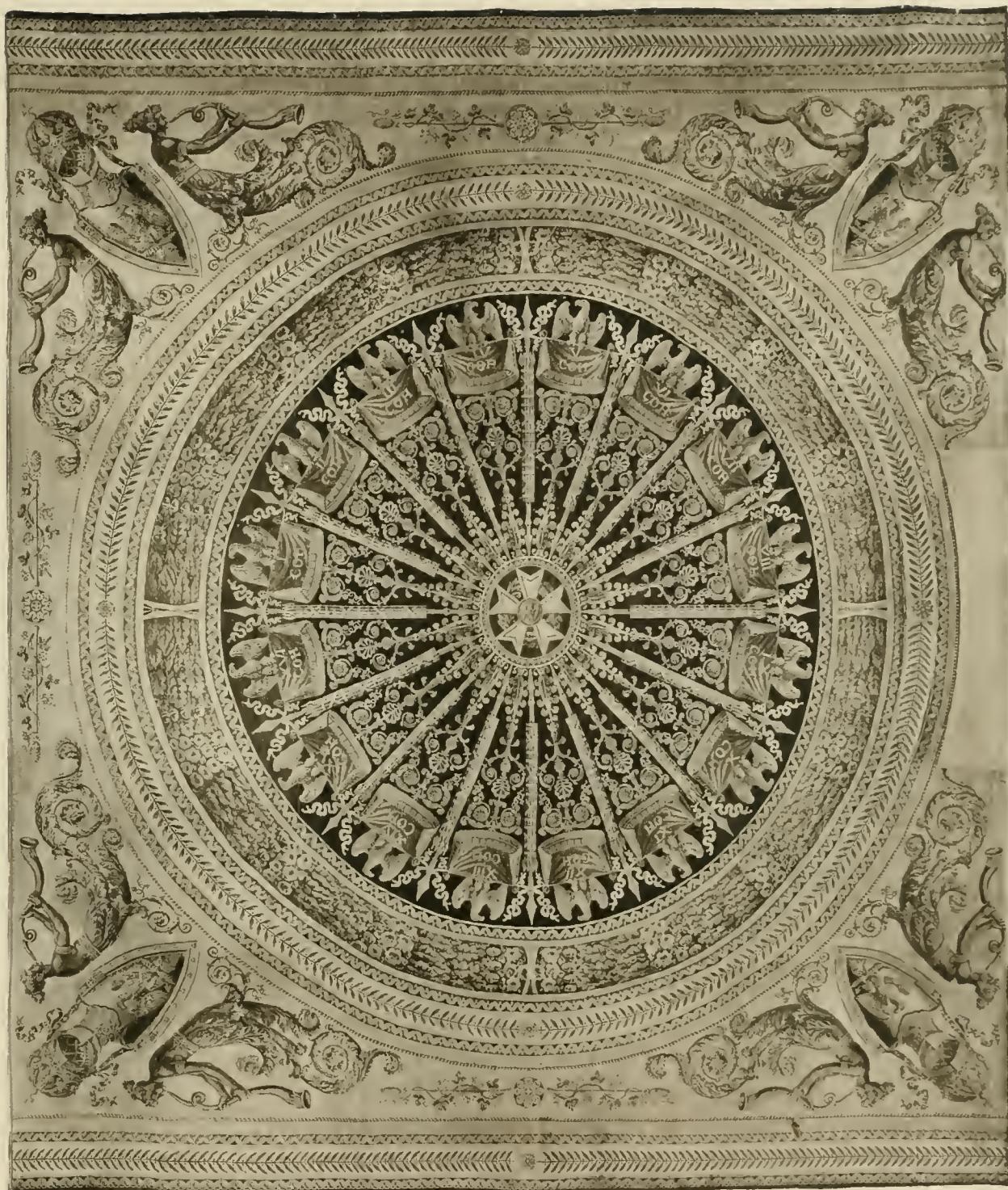
156-159. PANELS OF "VELOURS GRÉGOIRE": (156) the Holy Family; (157) the Virgin and Child; (158) a Nymph; (159) General Buona-partie. French; late 18th or early 19th century.

M. Saville Seligman.



161. EMBROIDERED PANEL. The Adoration of the Magi. 174. EMBROIDERED PANEL. The Garden of the Hesperides (?).
Flemish; first half of 16th century.
M. Saville Seligman.





200. WOOLLEN PILE CARPET, of the Legion of Honour. Woven at
Tournai. Period of Napoleon I.
Mobilier National.



211. TAPESTRY. The Pasture. After Teniers. Woven by J. van der Borgh. Flemish; late 17th century.

The Earl of Crawford and Balcarres, K.T.

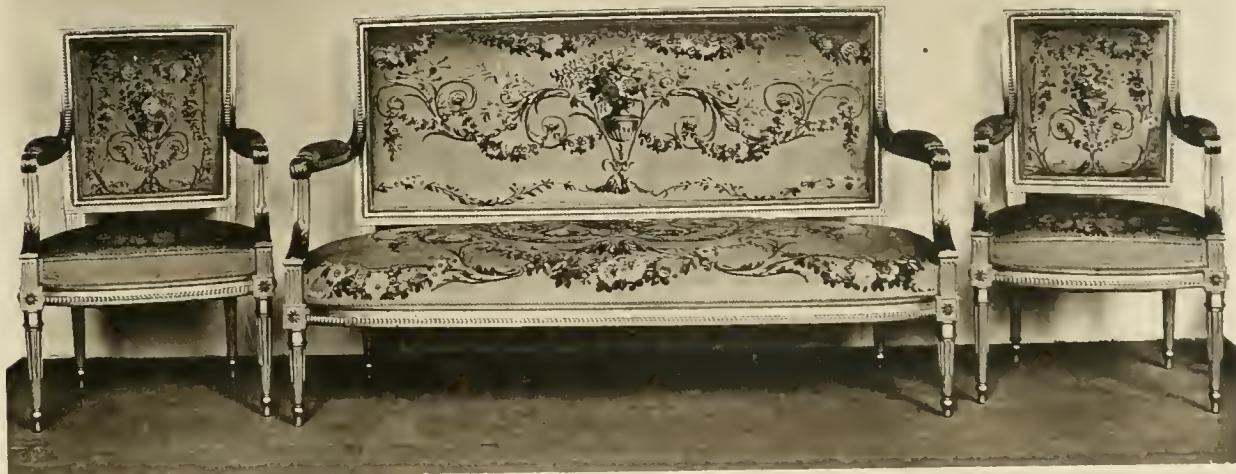


216. TAPESTRY. The Vintage. After Teniers. Woven by Jacques van der Borgh. Flemish; 18th century.
The Earl of Crawford and Balcarres, K.T.



249. TAPESTRY SCREEN. French ; middle of 18th century.
The Earl of Crawford and Balcarres, K.T.

250. SETTEE, upholstered with Tapestry. French ;
middle of 18th century.
The Earl of Crawford and Balcarres, K.T.



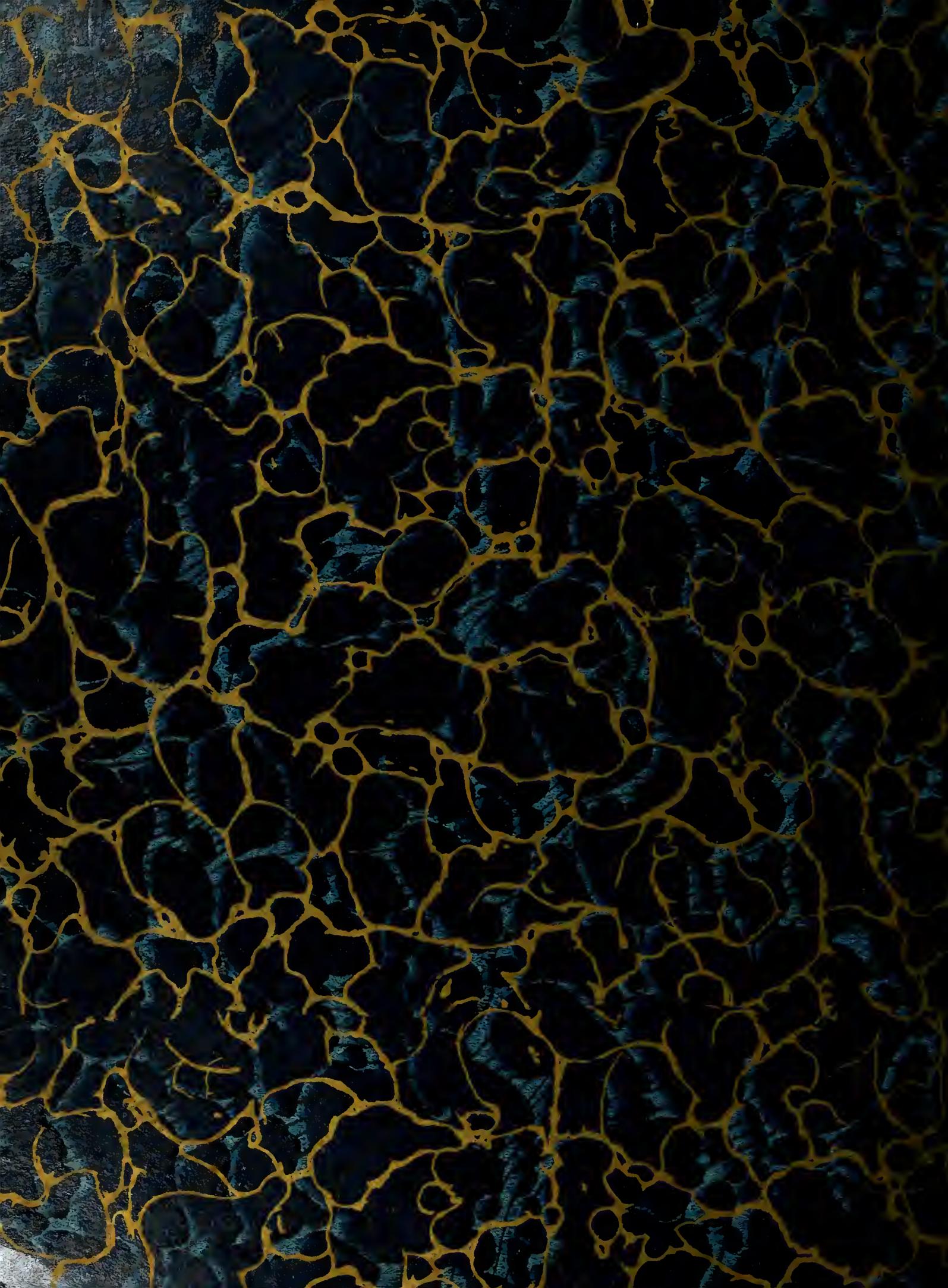
248. SCREEN OF TAPESTRY and Two CHAIRS, upholstered with Tapestry. French; late 18th century.

The Earl of Jersey.

259. SETTEE and Two CHAIRS, upholstered with Tapestry. French; late 18th century.

L. Lowenstein, Esq.

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